Kine WEEKLY

i

KINEMAS PREPARE FOR EMERGENCIES

See page 3

Word has got around that another Hardy hit has arrived..... SO...

"THE HARDYS RIDE HIGH"

THE LINES ARE SIZZLING

with incoming calls conveying the sincere thanks of the countless Hardy Family devotees impatiently waiting to welcome this, the sixth of the smashing series! It's a riot . . . a rumpus . . . a ringer! The biggest . . . brightest . . . best!

Trade show:

TOMORROW

CAMBRIDGE THEATRE

6.30

Dramatic romance of one who dreamed and struggled, loved and achieved. Simple, human, inspiring . . . a magnificent motion picture pays homage to his genius and to a woman's devotion!

Twentieth Century-Fox
Presents

DARRYL F. ZANUCK'S
Production of

"THE
MODERN MIRACLE"

The Story of
Alexander Graham Bell

with

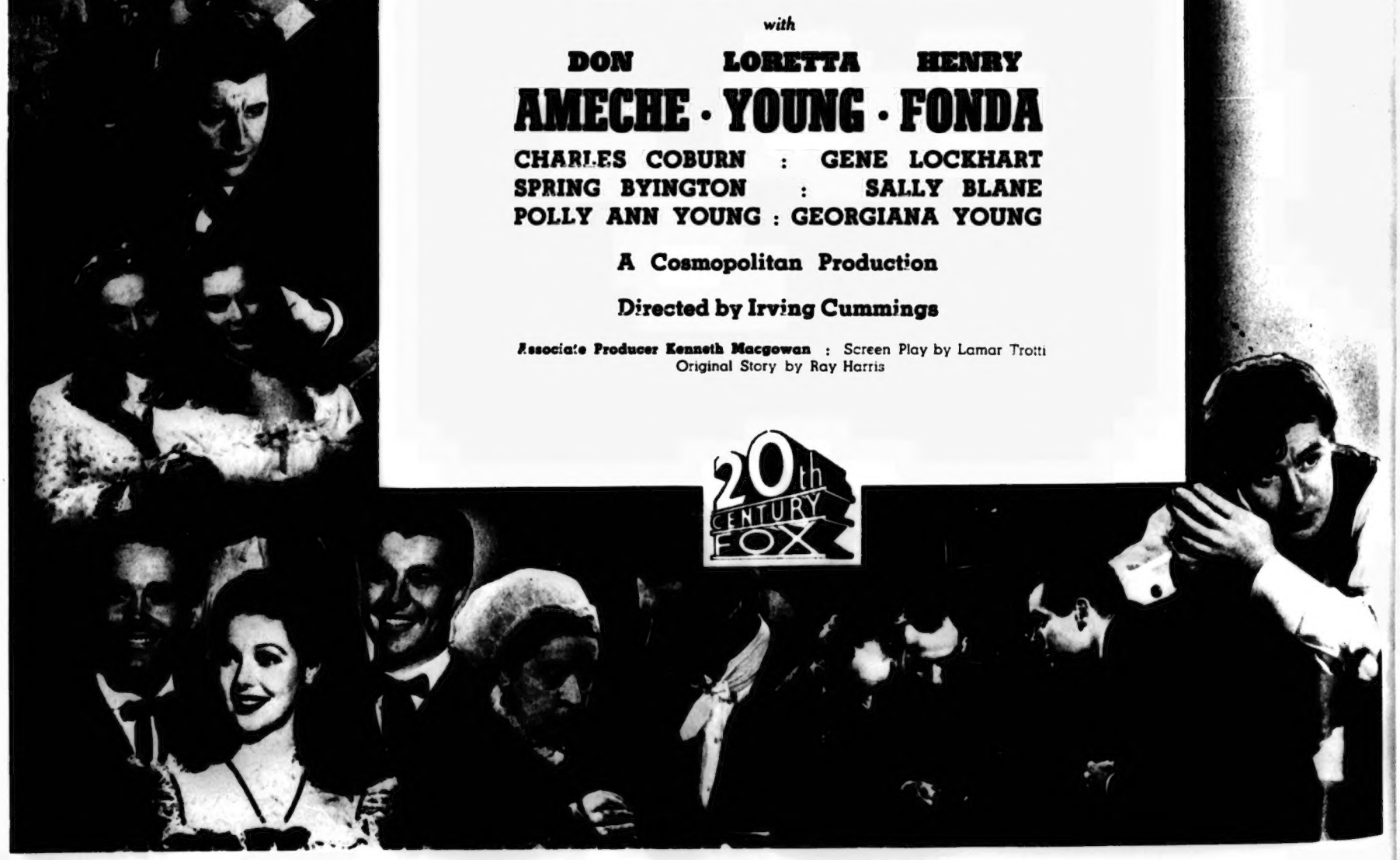
DON AMECHE · LORETTA YOUNG · HENRY FONDA

CHARLES COBURN : GENE LOCKHART
SPRING BYINGTON : SALLY BLANE
POLLY ANN YOUNG : GEORGIANA YOUNG

A Cosmopolitan Production

Directed by Irving Cummings

Associate Producer Kenneth Macgowan : Screen Play by Lamar Trotti
Original Story by Ray Harris



LONDON TRADE SHOWS:

CENTURY THEATRE, Soho Square, W.1, Tuesday, MAY 9th

11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

C.E.A. ATTACK ON NEW DUTIES
See pages 8-13

Kinematograph WEEKLY

No. 1672 Thursday, May 4, 1939. Vol. 267

£1,000,000 FILM LAWSUIT
See page 17

INDUSTRY'S CASE AGAINST BUDGET

CHANCELLOR MAKES PROMISE OF FULL INVESTIGATION

Will See What Modification may be Necessary

SEVERAL CONCESSIONS PROBABLE

Lengthy Commons Debate

AFTER listening to details of the severe financial burden which the proposed new film stock duties would inflict upon the Trade, the Chancellor in the House of Commons on Tuesday forecast the possibility of some concession in his proposals. He said:—

"I WANT TO EXAMINE CAREFULLY WHAT HAS BEEN SAID WITH MY ADVISERS AND AFTER SEEING REPRESENTATIVES OF THE CUSTOMS AND EXCISE AND OF THE INDUSTRY, DECIDE WHAT MODIFICATION IS NEEDED."

At the same time, Sir John Simon defended the new duties, which he contended were not likely to prejudice an industry, the income of which was between forty and fifty millions a year.

The Chancellor specifically promised to investigate the position of the newsreels, educational and documentary subjects and specialised films.

The debate arose on an amendment proposed by Tom Williams to reduce Excise duty from 4½d. to 1d., but which, after the Chancellor's statement, was withdrawn with the remark that the Finance Bill would be carefully watched to see that what Sir John Simon had said was fully implemented.

Considers That £600,000 Impost Will Not Prejudice Trade

The Chancellor of the Exchequer, replying, said he would very closely examine with his advisers the points put forward by Mr. Williams. He would make a short statement of a general character which he was confident would go a long way to satisfy Mr. Williams and others in some of the anxieties which they felt. In principle, the proposal in the Bill was a perfectly good one, although he was willing to believe that in the case of a rather complicated and technical tax like this it would be necessary to make adjustments on certain points.

The scheme involved an Excise duty on the manufacture and production of blank film in this country and a Customs duty on imported blank film and imported picture films. There was no Excise duty on British pictures as such.

With regard to wastage, the Chancellor said he meant exactly what he had said in his Budget speech—that after suitable regulation, it was proposed to give back the whole of the duty in respect of film which is wasted in this country.

Rebate for Wastage

The Chancellor of the Exchequer said he well understood that in making a picture in this country there was a large amount of blank film which, for one reason or another, would ultimately not be used. What he proposed was that they should make the Customs duty on imported blank film a duty of 9d. per square foot, which contrasted with the Excise duty of 4½d. per square foot, and therefore maintained that difference between the home-made blank film and imported blank films which existed at present.

It would be quite intolerable to charge Excise duty on part of the material which was shown to be wasted.

Sir ADRIAN BAILLIE said that part of the Industry was in the dark about this matter. In the case of a film which might run on the screen for 10,000 ft., possibly 80,000 ft. or even 100,000 ft. would have been expended, and all of that which was not shown on the screen would be wasted.

The Chancellor Explains

Sir JOHN SIMON said that he would see if he could introduce a technical definition, but those concerned would be well advised to put themselves in communication with the Customs and Excise Department. Expert advice was being obtained on the subject and any difficulties of this sort could be solved on satisfactory terms.

Subject to this return of duty for wastage the Excise duty which was proposed was one of 4½d. per square foot. The reason why a square foot had been chosen was because in practice it would be found that that was the most convenient way of measuring. A very common width of linear film was 1⅜ in. and multiplied by 9 one got almost exactly 12 in., and therefore 4½d. to the square foot was very much the same thing as ½d. a linear foot.

He could not agree that he was necessarily proposing to inflict an injury on the British Kinema Trade or to discourage British films. What was necessary was, of course, that the Customs duty which went with the Excise duty should be in a suitable proportion. At present there was a Customs duty on imported blank films. It was a very complicated formula, but it was enough to say for the moment that it was equivalent on an average to something between 4d. and 5d. a square foot.

Encouraging British

What he proposed was that they should make a Customs duty on imported blank film of 9d., which contrasted with the Excise duty of 4½d., and therefore maintained the difference between home-made and imported blank film which existed at present. He did that because he was as much alive as anyone to the great importance of not putting a clogging burden on the British Film Industry, which everybody wanted to encourage for every sort of reason, and particularly because British films were so uncommonly good and were improving so rapidly—not only feature and romantic films, of which there had been some admirable examples shown recently—but educational films and newsreels.

To rearrange the duty so that there would remain a full degree of difference between the Customs duty on blank films and the new Excise duty ought not in itself to be a discouragement to British films as far as the raw material went.

No Great Burden

After all, this was a very great Industry, and if the figures he had been given were correct he did not believe, therefore, that an Excise duty which was expected to produce £600,000 would prejudice a great Industry which was now taking at the box-office from £45,000,000 to £50,000,000 a year.

Now we come to the picture films. It struck him when he first examined this subject as most reasonable that he should be able to rely on getting something like £600,000 from the Excise duty, which was purely internal, and yet expect to get a smaller amount when he added the Customs duty.

Continued on page 5

KINEMA TAX REMISSION

M.P.'s Commons Question Next Tuesday

The Chancellor of the Exchequer is to be asked by Mr. Kirkwood (Lab., Dumbarton Burghs) in the House of Commons next Tuesday if, in view of the fact that he has remitted part of the tax on theatre seats, he will also consider equivalent remissions on kinema seats and seats for entertainments, such as football matches.

Mr. Kirkwood will also ask what assurances were received that the full benefit of the remission of entertainment tax would be passed on to the public.

COLOUR FILM OF KING'S TRIP IS CANCELLED

Canadian Government Obstruction

THE arrangements announced last week for filming the King's visit to Canada in Dufaycolor have been cancelled.

W. J. Gell, managing director of Pathé Pictures, Ltd., the company which would have distributed the film in this country, has received information from his New York and Canadian agents that the Secretary of the Department of Commerce of the Canadian Government will not agree to any colour film being taken by any particular company.

The only film they will permit to be taken must be under the direct supervision of the Canadian Government and must be available to everybody.

In these circumstances, it has become necessary to abandon a project which would have given pleasurable entertainment to thousands of citizens of the British Empire in all parts of the world.

RCA RECORDING FOR TELEVISION

Licensees Told "No Restriction"

A supplemental agreement to the standard motion picture producers' agreements covering the use of RCA Photophone sound film recordings for television broadcasting purposes was mailed to all of the company's recording licensees by Bernhard Gardner, managing director of RCA Photophone, Ltd.

The television amendment clears the way for RCA's recording licensees not only to utilise motion picture sound recordings for television at no extra charge, but also for them to make motion picture sound records especially for television broadcasting purposes.

The same royalty distribution rates applying to sound records for motion picture audience purposes will be applied to RCA recorded films for television broadcasting.

DUNDEE C.E.A. PREPARES

Emergency Committee Chosen

A letter from Dundee's civic head (Lord Provost Phin) was read at the local C.E.A. branch meeting on Tuesday, expressing the thanks and appreciation of the city for the help given by Dundee exhibitors in showing and advertising National Service appeals.

An emergency committee was appointed, in view of summer-time, to deal promptly with branch business. The members are: Messrs. F. C. Linay, Hamilton, Cuthill, Pennycook, Dye, Russell and Miss M. McIntosh.

After a discussion on the subject of television questions were asked about the Budget tax on films.

The Conscription Bill was also studied and the possibility of kinemas having to carry on without assistant operators in the box was one of the problems discussed.

Emergency Policy For Exhibitors

GOVERNMENT INSISTS ON TEMPORARY CLOSURE

ACTIVE steps have been taken during this week at C.E.A. headquarters to inform members of the regrouping of branches which would become imperative should a state of emergency arise.

This is purely a precautionary measure in order that kinema proprietors may know to which Civil Defence Area kinemas are situated.

This issue of information coincides with a statement issued from the Lord Privy Seal's office which refers to the closing of places of entertainment at least temporarily should war break out.

Closing Period Indefinite

The period of closing would depend on conditions which are at present unknown and no exact time can be given at present. It may vary from a few days to three or four weeks according to local circumstances and the freedom from vulnerability which the repelling of any attack may ensure.

The Government agrees with representatives of the entertainment industries that maintenance of theatres, kinemas and sport fixtures is essential to the public morale in war-time. It insists, however, that such entertainment should be consistent with public safety.

There is reason to believe, however, that authorities in areas to which inhabitants of other towns may be sent would be anxious to open places of entertainment as soon as possible.

Trades Suggestions

Plans which have been drawn up by the department under Sir John Anderson's control for the governance of theatrical and film entertainment during time of war are at the moment being redrafted in response to certain suggestions put forward by the various branches of the kinematograph Industry.

The official statement referred to above recommends the removal of commercial enterprises to areas outside the evacuation and reception districts to what are called neutral areas, and it is probable that administrative offices of film companies and associations will have alternative premises ready should the necessity arise.

It should be again emphasised that the plans made are purely precautionary, and the need to put them into practice may never arise.

TUESDAY NIGHT SHOWS

I Killed the Count

Grand National. British 89 (A). Directed by Frederick Zelnik. Featuring Syd Walker, Ben Lyon and Antoinette Cellier.

MURDER mystery comedy drama, cleverly adapted from the stage success. Story ingenious and original. Cast, headed by Syd Walker, of wireless fame, first rate, direction resourceful, and staging adequate. Star and title values apply the box-office touch. Excellent popular booking.

Week-End Madness

Renown. American (A). 62. Directed by Charles Lamonte. Featuring Valerie Hobson, G. P. Huntley, Jun., and Paul Hervey.

COMEDY drama with a sociological implication. Sallies, both serious and comic, a little dated, but entertainment, nevertheless, addresses appeal to the gallery. Valerie Hobson contributes pleasing performance as well as star values.

Usable support for the unsophisticated.

Women Won't Tell

Renown. American (A). 55. Directed by Richard Thorpe. Featuring Sarah Padden, Gloria Shea and Larry Kent.

MELODRAMA of a woman who finds in child adoption solace for thwarted romance and mother love. Sarah Padden's performance survives artificial story and somewhat sordid atmosphere. Feminine appeal insistent. Useful supporting proposition for smaller halls.

KINEMATOGRAPH WEEKLY

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JUSTICE FOR THE FILM

FOR some time the kinema Trade has been in close contact with the Government, and a pretty complete scheme as to its conduct in time of emergency has been drawn up. Details are, for good reasons, kept dark, and nobody would be indiscreet enough to draw the veil.

However, there is no secret in the ready acceptance by the Trade of a full share of co-operation with the Government, whatever the price it may entail. In the unhappy event of hostilities the exhibitors in particular will be of the greatest value in enabling the nation to carry on with the minimum of disturbance.

Their participation in whatever schemes are planned is, of course, based upon their almost unrivalled position as caterers of entertainment to the public. Every kinema is a direct point of contact with a numerically important body of citizens.

Its virtues in this direction are, however, of slight comfort when one compares the risks to which they lay it open. For it is rather a bitter reflection that the same period which marks the active participation of the kinema in work of national importance sees a heavy, unexpected, and below-the-belt stroke from another section of the same Government, the Exchequer.

The very qualities which render the kinemas so useful as the organised body in closest touch with the public are revealed as a source of serious weakness to their proprietors. A heavy impost is laid upon the raw material upon which they live—the film—and although the incidence of it is in its earliest steps towards the public screen, it is, ultimately, only paid for when it is on the screen, and has attracted people to the pay-box.

Of course, this means that while the members of the Trade who handle the stock in its preliminary stages can pass on the cost—except in the case of the newsreels, whose contracts are long-term ones—the exhibitor knows that he will have to stand the increase himself. For to raise prices to the patron in proportion to the upward move would almost certainly be disastrous.

Even the other sections of the Industry, the importers, the renters, the laboratories, the studios, the printers; all these will feel acutely the heavy hand of the Chancellor. And none of them being anxious to assist in the killing of the goose that lays the golden eggs, there will probably be every effort to make the passing on of the extra charges as painless as possible.

But there is no avoiding the conclusion that it will be, eventually, the exhibitor who has to bear the burden, and when one realises the public spirit invariably associated with him, it is an almost burlesque of justice.

Nobody begrudges the slight relief that has been given to the flesh-and-blood theatre, but one might put out a quiet question or two as to the amount of public service the theatre renders as compared with the kinema.

How often does one see a stage play interrupted for an announcement to be made to the public? Or a few minutes of the time the audience has purchased being devoted to a charitable appeal? Or to the free offer of the hall for a municipal effort?

These occasions are the commonplace of the kinema, which is freely at the service of the community in a way that no theatre ever is. May not our own Trade leaders see and advertise this aspect of the case, however belatedly?

Long Shots

AN OPTIMISTIC NOTE—CARDIFF TO BLACKPOOL — U.S. VISITORS— SAM SAX TAKES OVER — THE CHANCELLOR'S DOG

CONVERSATION with film trade executives is such a depressing matter these days that I felt positively exhilarated by a chat with H. R. A. de Jong, commercial director of British Acoustic and G.-B. Equipments, in which he told me that the first four months of this year had witnessed an increase of 57 per cent. in his organisation's business. That goes to show that the equipment business is by no means so quiet as some of our pessimists would have us believe.

I AM not surprised, therefore, that de Jong is satisfied with his company's future prospects. Indeed, he has not hesitated in implementing his optimism by deciding to advance the marketing of a new piece of sound equipment, which in ordinary circumstances would not have been introduced until autumn.

THE wide activities of his organisation keep de Jong pretty busy, but his wide experience of all branches of the Trade, coupled with a likeable personality, smooths away many of the difficulties confronting a job of this nature. It must be over 12 years ago that he joined Gaumont and was sent to Paris on production. Subsequently he was at Berlin as liaison with Ufa. A long period of experience of distribution in other Continental capitals was succeeded by his introduction to the equipment side in 1931, when he was appointed as assistant to the managing director of British Acoustic.

IT is significant, too, that another executive of a sound equipment firm, Stuart M. Johnstone, of RCA, bears out Mr. de Jong's statement concerning the healthy state of business. Johnstone tells me that in the recorder field his organisation has never been busier, and that they have 18 pictures either on the floor or just finished—a pretty good figure considering the present state of British production.

OUR engagement list is pretty crowded for this time of the year. To-night I respond to a pleasant invitation of the South Wales and Monmouthshire Branch, the members of which are dining at the Park Hotel, Cardiff, under the chairmanship of F. Norman-Wright. A great gathering of the clans is promised, and, knowing Cardiff hospitality as I do, I anticipate a very enjoyable evening.

I AM looking forward to this week-end with considerable pleasure, for I am to be present at the opening of the newest and biggest Odeon on Saturday at Blackpool. Oscar Deutsch is entertaining a party of friends on this occasion, and he is a man who knows how to do these things properly. When a town with Blackpool's reputation welcomes a new three-thousand seater, we may expect to see what showmanship really means.

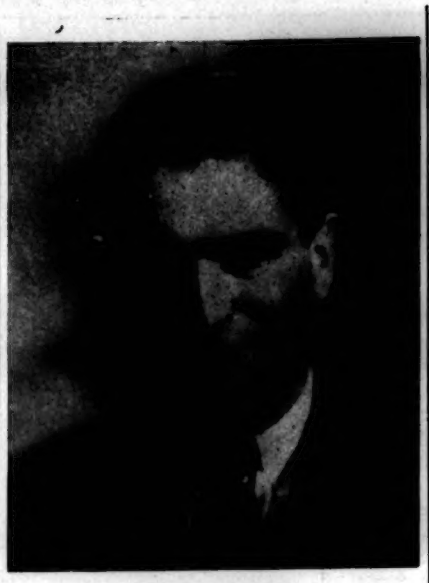
THEY are having the band of the Royal Scots for the opening ceremony, and amongst others George Formby will be present to join in the good wishes for the Odeon's future. We all know Harry Weedon's ability as an architect, and I feel the new building will be one of the many worthwhile object lessons when at the end of next month the C.E.A. Summer Conference opens in the town.

WHICH reminds me; preparations are now quite well advanced for the Trade exhibition which is now so prominent a feature of the midsummer gathering. I hope to see on Saturday the new Casino in which the show is to be housed, and as the whole lay-out is on very modern and original lines, a good deal of interest lies in its design. Blue-prints which I have seen certainly suggest it will be a very effective rendezvous.

A PROMINENT feature in summer conferences year after year, is the special attraction staged by the stallholders of the Trade exhibition. They have put on a mannequin parade, a military band concert, a garden party, a swimming gala and this time they are going out to entertain the ladies with the idea, of course, of letting their men spend an uninterrupted hour or so inspecting the goods displayed.

SO the social committee of the stallholders has arranged to take a handsome salon in the same building which they will furnish and run as a ladies' club-room. A group of public-spirited wives have come forward who will act as hostesses and will welcome visitors—of their own sex only—to the club-room, where there will be music, cocktails, teas, and probably something in the nature of a coiffeuse establishment. It sounds very good.

THE week-end will also provide a good deal of activity for the Paramount boys, who participate in their annual convention which opens at the Trocadero on Saturday. It is a nice compliment to the popularity of Dave Rose that the occasion has been named in his honour. A glance at the programme convinces me that the delegates are in for a hectic but nevertheless a valuable time. The convention concludes with a dinner on Sunday at Grosvenor House, at which I am invited to board the "Union Pacific Express"—truly a "Beau Geste."



H. R. A. de JONG

THE visit of Spencer Tracy and his charming wife to Great Britain was of very brief duration. He only arrived on Wednesday of last week, and was away again yesterday. Opportunities were given to film critics and representatives of the national Press to meet him at Claridge's last Thursday.

HE made the most of his short visit, and hopes to have much more time for sight-seeing when he comes over again next year to make "National Velvet" for M-G-M. In the meantime, he will be fully engaged in the production of "North-West Passage," with Robert Taylor, to be followed, probably, by a sequel to "Boys' Town"—a film which he looks upon with justifiable pride. His latest film, for which he has equally good regards, is "Stanley and Livingstone."

DURING the reception, Sam Eckman introduced Tracy to Oscar Deutsch, representing the exhibiting side of the Industry, and a number of well-known Trade personalities.

LATER in the day the Press returned, this time as Paramount's guests, to meet Ray Milland and Ellen Drew, stars of "French Without Tears." Arriving early on the scene, I was able to contact Anthony Asquith, director of the picture, and Mario Zampi, the producer, who tells me that he is to make a second subject for Paramount at Sound City. This is "Live and Let Live," starring Douglas Wakefield, which Mario will direct himself.

BY the way, "French Without Tears," which will rank as the first British major production since David Rose took over, is not to be just a film version of the play, but has been specially adapted by Anstol de Grunwald and Ian Dalrymple. David Rose, who was also present, was a genial host, while other prominent personalities I met were Lady Oxford, Wesley Ruggles (Paramount producer-director), Maurice Simpson, Stanley Hynes and Earl St. John.

LATER in the week Milland and Ellen Drew were at the Television Studios for an appearance in "Picture Page," and were quite obviously genuinely impressed with the slick efficiency with which the newest art is functioning, an art, by the way, in which we lead U.S.A. Both described it as "wonderful."

SINCE that day in March when announcement was made of important changes in personnel of Teddington, and the subsequent appointment of Sam Sax as chief, there has been much speculation as to what would be the future production policy and plans of the W.B.-F.N. unit. Last week Sam Sax arrived and I met him on his first day at the studio. Formerly general production manager of the Eastern Studios of Warner Brothers-Vitaphone, Mr. Sax has been associated with the Trade over 25 years. This is his third visit to Teddington; he came over first when the studios were leased in 1931, and again when the Warner Brothers-First National company bought them in 1934.

A PLEASING personality, with a quiet, unassuming air, he immediately impressed with his keenness to get on with the job with as little fuss as possible. He made small effort to conceal the fact that there was no big story for the moment and considering that he had not been in the country many hours, this was not unexpected. An announcement, however, will be available in a few weeks.

SO far as possible, it is his intention that the studios will continue on the same successful lines as hitherto, with a budget of some 16 pictures in the current year. With the exception of "Confidential Lady" with Jane Baxter and Ben Lyon, which started on Wednesday, no other details of subjects are ready, but judging from my conversation with Mr. Sax on story values, I would say that most, if not all, of these will be from original scripts. As he hopes to carry on with the star interchange policy there is a possibility of some well-known American stars coming over, but beyond indicating that Paul Muni may be one of them he would not be drawn further on this point.

THE documented discussion on current affairs which the March of Time has popularised on the screen is to be supplemented, so Ralph Hanbury informs me, by a new series sponsored by "Life," a sister publication to "March of Time." The new subjects will be entirely different in conception to the others, but will conform to the same crisp presentation, but based on the pictorial style adopted by "Life."

BY the same post there arrived news of a similar British effort, "Point of View," which, I am told, will endeavour to picturise arguments on current topics and problems. Associated with the new enterprise is Ivan Scott, who was formerly news-editor and commentator for British Movietone News. It is his intention to screen a cross-section on selected topics, but intends rigidly to eschew propaganda. It's a good idea, chums—what do you think?

THE congratulations of the Trade will be extended to Mr. and Mrs. T. Wade, of Wath, who celebrated their golden wedding last week-end. Mr. Wade is a well-known building contractor whose company was responsible for many kinemas in the South Yorkshire area. He has long been associated with the Trade, and was formerly associated with the Roxy, Swindon, and is still a director of Wath Majestic and of Rotherham Cinemas.

LESS than three months ago, Sir John Simon was the guest of the British Kinematograph Society at its Annual Dinner when he spoke eulogistically of the specialists of the Industry on its technical side, and "rejoiced that they were developing an authoritative British kinema Industry."

AS a proof of the sincerity of his rejoicing he has inflicted upon the Industry one of the most crushing blows any Chancellor of the Exchequer could devise—one that leaves every section staggered when the results are estimated.

HAVING cited statistics of attendances and the amount expended on kinema entertainment, he declared that they showed there was life in the old dog yet, and that he hoped the old dog would continue to wag its tail. To-day one wonders if there is any dog left to open an eyelid, let alone wag a tail.

TICKETS for next Tuesday's Trocadero luncheon to celebrate the inception of a National Joint Appeal Board—to which I referred in these notes a fortnight ago—are procurable from W. R. Fuller, General Secretary, C.E.A., at 5s. 6d.

HE cordially welcomes members of the C.E.A. to the luncheon, at which F. W. Leggett, of the Ministry of Labour, will be in the chair. The luncheon also celebrates the progress of the agreement made between the C.E.A. and the N.A.T.K.E., which it is felt makes possible the conduct of amicable negotiations between employer and employee in the Industry.

READERS with a taste for statistics can be recommended to read a letter in the current issue of *The Economist* from the pen of F. Sherwood, RCA's statistician.

HE has made a very close analysis of the registrations of films for the first year of the 1938 Films Act, and concludes that their cost is roughly £3,000,000.

THE number of films produced for that sum is 78, an average of £38,500, while the previous year's films numbered 175 at a cost of £3,500,000. Thus half the number of films made in 1937 have cost 86 per cent. of the amount expended in that year—a triumph of quality as against quantity.

THE STROLLER.

CLOSE-UPS

By

Screencomber

IT seems that the extra tax on film footage is to go to make up the loss of revenue from two other sources—the theatre and patent medicine. In honour of the occasion I have composed a song which I hope to have the Chancellor of the Exchequer sing to the film deputation that is to wait upon him this week.

THE CHANCELLOR'S SONG

Come all you wealthy picture chaps, we've
just devised a tax
That's going to let you have it where the
chicken got the axe.
And when we tell you why, we know you
won't begrudge your tin—
It's going to help the theatres and the
patent medicine!
Most film plots, you'll agree, are merely
ancient, old and hoary;
Whereas in pill advertisements "Each
picture tells a story."
Some pictures are so slow the action almost
seems a fixture;
But you can't say the same about a light-
ning liver mixture.
And though you only sell your stalls in one
and threepenny blocks,
Why pay so much when pills are still a
guinea's worth a box?
We've granted you film gentlemen this long-
delayed appointment;
We're only sorry we should be the fly in
film trade ointment.
We don't suppose your medicine you'll
swallow with a grin;
Unlike the famous ointment, though, no
need to rub that in.
"Medicines," we heard you say? Your
laugh seemed sort of hollow;
Yes, maybe you are right at that—a bitter
pill to swallow!

WARDOUR EXCAVATIONS

A SENSATION was caused in scientific circles by the discovery during the recent excavations in Wardour Street of what is believed to be the fossilised bones of a wolf and a lamb. The former is claimed to be an original specimen of the *Renterorous Omnivorous*, who many years ago roamed these wild regions in search of prey. From what little has been gleaned about the *Renterorous*, its method of attracting its victims, the now extinct *Independent* or *Lesser Exhibitus*, was to wave before their dazzled eyes highly coloured strips of material, somewhat resembling our modern trade papers' advertisements, on which attractive designs had been woven, to give the *Exhibitus* the impression of grandeur. The *Lesser Exhibitus* was finally driven from the environs of the wild Wardour Swamps by the greed of the *Renterorous* and the ever-watchful *Circuitus Magnus*.

LOST

THE West Bromwich Corporation has been trying to trace the owner of the old Picture House in Sandwell Road, but so far without success.

Probably the whole thing is a similar misunderstanding to that of an exhibitor friend of mine. Business has been so bad lately that when a patron came up to the box-office and offered him two-and-four, he thought it was to buy the theatre, and put on his hat and coat and went home. Only subsequently was it discovered that the patron merely wished to buy admission to the hall.

The exhibitor, from long experience, had not been expecting a patron, and to save money, had neglected to book a film for that particular week, so that the patron had the greatest possible difficulty in giving him the theatre back.

When I tackled the exhibitor later about keeping the theatre open without patrons or films he confided in me that he only did it because it gave him a big laugh to have film travellers call in on him and ask 50 per cent., and besides it provided something for the circuits to bar or build around.

WHERE GARBO AND I DIFFER

GRETA GARBO, I see from an evening paper, is so tired of changing her cars, because people recognise them, that she has lately taken to driving round Hollywood in a service wagon.

Also, because of recognition, but otherwise for a very different reason from Garbo, I have taken to driving round town in a tram. You see, in my case it was the hire-purchase people who did the recognising.

ODE TO SPRING

When the blossoms are about, in the merry
month of May,
Then the patrons all come out, but from
pictures stay away.
The lambkins may be gambolling upon the
village greens,
[illegible] never a soul's a-looking at the pictures
on the screens,
When the sun is shining brightly, and the
lads and lasses play,
Cawd help the old twice-nightly, for the
pictures they won't pay.
Spring gladdens all earth's creatures, but
it makes the film man sore,
A'though he runs two features, the crowd
just pass his door.

N.S.W. QUOTA AGREEMENT WITH BRITAIN HELD UP

Difficulties of Reciprocity

REASON FOR B. OF T. INDECISION

AN important step in the inauguration of an Empire film quota is, the KINE. learns, held in abeyance owing to difficulties in this country of arranging reciprocal treatment for Empire films.

At the end of last year the New South Wales Government passed a Bill which, besides assuring Australian producers a 2½ per cent. exhibitors' quota, offered to British producers an exhibitors' quota of 15 per cent., conditional upon a reciprocal quota being granted by this country. It was proposed that the quota should take effect from July 1 next and the Board of Trade was invited to modify the British Quota Act to allow of Australian films ranking for renters' and exhibitors' quota in this country.

It is suggested that the Board of Trade's hesitation in giving effect to what would appear to be an obvious assistance to the British Industry—both producer and exhibitor—is due to reluctance on the part of our own producers in agreeing to the reciprocal admission of Australian films.

F.B.I. Waits

F. Neville Kearney, of the F.B.I., admits to the KINE. that the proposals have been fully examined by his organisation; while not divulging the decision of his members, he points out that any Australian films ranking for British quota would mean a corresponding reduction in the market for British product.

While the F.B.I. has no doubt given the matter fair consideration it would seem on the face of it that the very small amount of Australian product could have no appreciable effect upon the market for British quota films, while the Bill would open up an increasingly important market to British films—a market which at the present moment is almost entirely in the hands of American concerns.

An objection urged in official quarters against the opening of British quota to Empire films is the risk of American films being produced in Canada and so ranking for British quota, since it would be difficult to include Australian product and exclude Canadian.

"Four Feathers" U.S. Release

RANKED BY U.A. AS No 1 SUBJECT

"Four Feathers" is to be released in America by United Artists as a No. 1 subject.

This news was cabled on Tuesday by Emanuel Silverstone, sales representative to Alexander Korda. He says:—

"Screened 'Four Feathers' to-night for United Artists' executives. Words cannot describe tremendous enthusiasm over this great picture which all unanimously feel is comparable to the big American pictures and will be No. 1 United Artists picture this season. Majority advise opening Rivoli and about dozen big cities across country simultaneously quickly as possible with absolutely nothing to fear. Comment that film looks like two million dollar production, that cast is superior, that direction excellent, that story holds up beautifully. Altogether highly satisfactory reaction. My heartiest congratulations."

PARAMOUNT'S DAVID ROSE CONVENTION

New Programme to be Outlined

REGARDED as the most important assembly of the organisation, Paramount's great Convention of 1939, which opens at the week-end at the Trocadero, is announced as the David Rose Convention in recognition of the new stage of efficiency and dominance achieved under the guidance of its managing director.

DAVID ROSE

The strides taken by the newly strengthened organisation will be reviewed and delegates will be made acquainted with distribution and presentation plans for the big films the company will handle within the ensuing months.

The actual programme of the Convention is not being completely disclosed, as many surprises are planned for the delegates.

David Rose will preside and sections of the conference will be under the direction of C. G. Dickinson, general sales manager; Earl St. John, director of theatres; Tony Reddin, director of publicity; P. D. Cornwell, secretary, and E. Ayres.

The concluding session of the Convention is a banquet to be held on Sunday evening, at which famous Paramount stars and personalities will be guests of honour.

ASTAIRE-ROGERS NO BREAK

Famous RKO-Radio Star Here

Fred Astaire is not contemplating any break in his screen partnership with Ginger Rogers.

The dancing comedian admitted this to a KINE. representative on Tuesday at a well-attended Savoy Press reception by RKO-Radio, at which Ralph Hanbury and other company officials were present.

Astaire is signed to play lead with Eleanor Powell in M-G-M's "Broadway Melody of 1940." His theatrical career is apparently indefinitely suspended by the demands on him for film work. "Ginger Rogers and I have made nine pictures, and, I hope, will make as many more in the next few years," he said. "We cannot make more than one a year. Numbers and material have to be first-class, and Miss Rogers has other commitments. Dance routines necessitate months of preparation and rehearsal. This makes stage appearances practically impossible.

"Our new picture, 'The Story of Vernon and Irene Castle,' has a tragic ending, but being a real-life plot this was inevitable. American audiences love the picture."

Odeon's 2,070-Seater at Dalston Makes its Bow

OSCAR DEUTSCH'S GESTURE TO CHARITY

ODEON'S latest 2,070-seater at the corner of Tottenham Road and Stamford Road, Dalston, was opened last Monday evening in the presence of a full house by F. Watkins, J.P., M.P., Member for the Borough. While the audience was assembling selections were played by the Band of the 1st Batt. Royal Scots Regiment, and the inaugural party was preceded through the auditorium by a quintet of kilted pipers.

Oscar Deutsch's personal assistant, Wilfred Phillips, introduced to the audience members of the stage party which, besides the M.P., included the resident manager, C. Stuart Burgon, who gave a personal assurance of courtesy and service; Leonard Allen, successor to the late Andrew Mather, architect of this and other halls on the circuit; F. Stanley Bates, director of Odeon Theatres; Horace Watt, of James Watt (Catford), Ltd., the general contractors, and Mrs. Watt; and Oscar Deutsch himself, who invited the Member to declare the building open.

Sketching the wonderful development of the comparatively young kinema Industry, Mr. Watkins praised all concerned in the provision of the house, not forgetting the workmen, and remarked that the kinema provides instruction as well as entertainment.

In an amusing speech Mr. Deutsch thanked individually the architect and builders for their fine work and pointed out that everything from roof to basement was of British manufacture.

Mr. Watkins then expressed regret at the unavoidable absence of the Mayor of Hackney (Ald. Charles Burton), and on his behalf made an appeal for generous response to a collection in aid of four local charities, mentioning that Mr. Deutsch had promised to contribute personally to the extent of pound for pound.

The programme which followed included the G.-B. News, "Territorial Cavalcade," the latest Disney cartoon, "Sheep Dog," and "Q Planes."

BLACKPOOL NEXT

Largest on Odeon Circuit

A grand opening ceremony has been arranged for the new Odeon, Blackpool, on Saturday next, May 6, when the Mayor of Blackpool, Ald. W. R. Duckworth, M.P., will officiate, supported by the Mayoress, members of the Town Council, and other prominent civic authorities. Oscar Deutsch will be present to receive his guest, while George Formby has also promised to attend.

Music will be provided by the band of the 1st Batt. the Royal Scots, and the film to be shown is "Three Smart Girls Grow Up," featuring Deanna Durbin.

A donation will be made to the Blackpool Victoria Hospital by Oscar Deutsch, and in addition a collection will be taken for this charity on the opening night.

The kinema, which is claimed to be the largest on the Odeon circuit, provides accommodation for 3,088 persons, and is situated in Dickson Road, near the North Station.

The architect is Harry W. Weedon, A.R.I.B.A., of Birmingham and London, and the manager is A. F. Carpenter.

Specialised Films and the Newsreels

CHANCELLOR TO CONFER WITH THE TRADE

Continued from page 3

The explanation was not only that he hoped with all his heart that British films were going ahead, but that the Hollywood film which came into this country in many cases as a single specimen and was reproduced here, and therefore the reproduction even of an American film was very largely a matter of English laboratory reproduction, and there was a great deal of justice in saying that if a film was one of which a great many reproductions were made the amount which it contributed to the Revenue should rise, because there was an increased amount of blank film being used.

On the other hand, he was entirely of the view of Mr. Tom Williams that one had got to see how this new plan would really work with reference to films which had a special value from the point of view of their influence and educational usefulness, but which in some cases might not have anything like so wide a circulation as a popular romantic film. He wanted to examine carefully what Mr. Williams had said and then with his advisers, after seeing representatives of the Customs and Excise and of the Industry, see what modification was needed.

Will Need Modification

Continuing, Sir John Simon said his own view was that some modification would be needed. If it could be shown that a particular film had not been reproduced all over the place it might have preferential treatment to the one multiplied and circulated all over the kingdom.

Originally, the duty on imported film was 5d. a foot on the negative, and 1d. a foot on any positive copies. As he had explained in his Budget speech, methods were now in common use which avoided the higher duty for the first entrance by not having any negative imported at all. Science was a wonderful thing, and it was possible to import from abroad a single positive picture from which it was possible to reproduce and circulate.

Mr. T. WILLIAMS said that the process of side-stepping the original purpose of the duty had created a great deal of work in laboratories in this country, and he hoped that the Chancellor of the Exchequer would not overlook the employment side of the question.

Sir JOHN SIMON said that his attention had been called to that. Additional processes were applied in this country by specially trained people. If the thing was well adjusted the duty which was expected to produce £600,000 was not going to prove a really serious clog to a great industry.

Newsreel Difficulties

The Customs and Excise were already in communication with the various branches of the Industry, and they wished to consider the cases of difficulty the source of which had already been mentioned.

The point about the newsreel is its short life. News in this case very soon ceased to be news. Anyone who had seen that most interesting feature of kinema entertainment knew how extraordinarily quickly any particular event in a newsreel disappeared.

When friends were sent to see a particular item the message came back that it had been taken off.

TOM WILLIAMS interjected "as in the case of Sir John Simon." (Laughter.)

Sir JOHN SIMON: Oh! I was taken off after about five minutes, and that was only just. (Renewed laughter.)

The amendment was by leave withdrawn.

Film Societies' Product

Miss WILKINSON moved an amendment to insert after resolution 8, line 6, "providing that the present rate of import duty shall still apply in the case of the importation of a first copy where an importer signs an affidavit undertaking not to allow the whole or any part of the film to be copied and to be limited to only one copy. She said that the amendment dealt with a specialised and individualised section of the Industry. There was the London Film Society and a number of film societies throughout the country besides the number of specialised kinemas showing foreign films which were using only one copy. There was no question of avoiding the duty, but under the new duty films which had previously cost £40 would cost £240. This would mean practically the closing down of all the film societies. It would repay them one hundredfold to cut out the duties altogether on this specialised class of film, but if that could not be done she hoped that Sir John Simon would consider allowing the proposed rebate.

Sir JOHN SIMON said that he was not of the school which believed it was possible to improve the standards of British art by putting a tax on foreign art. He sympathised with what Miss Wilkinson had said and assured her that he had no intention of allowing the whole burden of the duty to fall on such cases as she had mentioned.

No doubt a way would be found which would not hamper unduly and improperly an interesting section of the kinema movement which was not primarily commercial and which was of great importance to developing new ideas.

The amendment was by leave withdrawn, and the resolution imposing the duty was agreed to.

Fred Astaire and Law Fields—who appears as himself—in a scene from THE STORY OF VERNON AND IRENE CASTLE, which RKO-Radio is Trade showing on Thursday, May 4, at the Cambridge Theatre, at 8.30 p.m.

London Trade Show Diary

SCREENINGS BETWEEN MAY 4-10

Thursday

Boy Slaves (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: Anne Shirley, Roger Daniel, James Callion, Alan Baxter, Charles Lane, Norman Willis, Arthur Hohl, Roy Gordon. **Director:** P. J. Wolfson.

"Boy Slaves" relates a powerful and startling story of runaway boys who become confirmed delinquents and prey upon the small communities they visit. How such a group falls and is mistakenly handed over to the cruel owner of a turpentine camp and are heartlessly exploited is said to give this film powerful status as a poignant sociological document. A young girl at the camp attempts to mitigate the lot of the boys, whom she advises, however, not to revolt. The youths, against this advice, stage a desperate fight, during which one of its members is killed. The boys escape, but later are captured by the police. How they are finally given decency and responsibility by an understanding judge brings the story to a climax that is said to be one of the most impressive seen on the screen for many months.

Sweepstake Racketeers (*Pathe*)

Piccadilly Theatre 3 p.m.

Cast: Russell Gleason, Shirley Deane, J. M. Kerrigan, Maude Eburne, Oscar O'Shea. **Director:** Howard Bretherton.

This film shows the work of the postal inspectors in the war against vice. Bill Trent studies to be an inspector so that he can marry, but just when his appointment is assured he is suspended for illegally carrying his service gun, even though he has used it to prevent a hold-up. But when he gets a tip on the identity of counterfeiters who are using the mails to defraud, his loyalty to the service causes him to beg to be allowed to work on the case. Even though it means involving Betty, the girl he loves, Bill tracks down the gang to their hidden lair, and a thrilling climax ensues as Betty's father, innocently implicated in the crime, changes sides to face the criminals in a death battle.

The Story of Vernon and Irene Castle (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.

Cast: Fred Astaire, Ginger Rogers, Edna May Oliver, Lew Fields, Walter Brennan, Etienne Giradot, Janet Beecher. **Director:** H. C. Potter.

Hailed by the entire American press as the greatest of Astaire-Rogers' successes, the film, which has been retained for a third week at Radio City Music Hall, has taken New York by storm, with box-office receipts for the past two weeks registering 210,000 dols.

The film deals with the real-life career of Vernon and Irene Castle, who danced their way from obscurity to fame in a few brief years, and who created many of the most renowned ballroom dances. Covering the period from 1911, when Vernon Castle was a knockabout comedian on Broadway, to his untimely death in an airplane crash, during the days of the World War, the picture presents a panorama of the pre-War days and a cavalcade of the tunes of that era, along with the brilliant dance routines created and popularised by the dancing Castles.

"The Mediterranean—Background for War," March of Time, No. 13, 4th Year, will precede the showing of the Astaire-Rogers film. Dealing comprehensively with the present-day situation in the Mediterranean, this subject has been presented at a time when that area is day-by-day headline news in every British national newspaper and magazine.

Friday

Star Reporter (*Pathe*)

Cambridge Theatre. 3 p.m.

Cast: Warren Hull, Marsha Hunt, Morgan Wallace, Clay Clement, Wallis Clarke, Virginia Howell. **Director:** Howard Bretherton.

"Star Reporter" concerns a newspaper's campaign against crime in a city rampant with graft and corruption. John Randolph's paper has elected William Burnette to whose daughter he is engaged, as district attorney to clean up the city. Together, Randolph and Burnette crusade against crime until Burnette openly declares he will not charge murderer Draper with murder, but with manslaughter. John, not knowing that Burnette is backing down because Draper has information that will ruin Randolph, then turns against his friend and works to get him out of office. But Burnette's daughter solves all problems in a dangerous midnight expedition, and there is an exciting climax as John, seeing what a fool he has been, races to save Barbara from the murderer's revenge.

The Hardys Ride High (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Mickey Rooney, Virginia Gray, Lewis Stone, Fay Holden, Cecilia Parker, Sara Haden, Aileen Pringle, Halliwell Hobbs. **Director:** George B. Seitz.

The basic story idea is a startling change that has happened to this charming family. The Hardys unexpectedly inherit nearly half a million pounds. Mickey Rooney, as the irrepressible Andy, falls, or so he believes, head-over-heels in love with a gorgeous glamour girl in a Detroit cabaret, played by Virginia Gray. Lewis Stone, the humorous but keen-minded judge, acquires a tall silk hat, but never wears it. Fay Holden, as Mrs. Hardy, starts off by getting a new iron frying pan which is all she gets from the fortune when it dissolves, but she is quite satisfied. Cecilia Parker, Mickey's sister, has an interlude of imported gowns, and Sara Haden, the maiden aunt, has an adventure in cosmetics and a new wardrobe, during which she encounters her grand romance.

Tuesday

J'etais Une Aventuriere (*Unity*)

"A." **Academy Cinema.** 11 a.m.

Cast: Edwige Feuillere, Jean Murat, Jean Max, Jean Tissier. **Director:** Raymond Bernard.

One most important virtue of this French dialogue film, "I Was An Adventuress," is that it is real, about a real crook with character. The rather sentimental pickpocket, who feels that he has been dragged from the racecourse and Metro to pull off large coups right out of his depth and, while stealing a pendant worth £1,000, can't resist finding a pocket-book with a few hundred francs, and whose aim in life is to be the proprietor of a small café; Jean Max, who is perfectly happy living easily in the best hotels, wearing smart clothes and dreaming of the big coup he will bring off one day; and Edwige Feuillere, a real Russian Countess, who has had a hard time and who has simply found the easiest way to live, but who is far more at home with a husband and a pleasant home in the country. The subject is treated lightly and humorously.

There will also be shown "Death Day," a short film on a Mexican festival, directed by Eisenstein.

Wednesday

Calling Dr. Kildare (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Lew Ayres, Lionel Barrymore, Lynne Carver, Lana Turner, Laraine Day, Nat Pendleton, Emma Dunn. **Director:** Harold S. Bucquet.

In "Calling Dr. Kildare," which carries on the adventures of the young physician with a bent for amateur detective work, feminine element is particularly strong. There is Lynne Carver as Dr. Kildare's sweetheart, who breaks her engagement to bring her man to his senses. The second girl is Lana Turner, sister to a man who has got shot in a criminal enterprise—a tempting little gold-digger who professes love for Dr. Kildare to get him to operate on her brother, and above all, to make no report to the hospital. The third girl, Laraine Day, is a capable and intriguing young nurse hired by Lionel Barrymore as Dr. Gillespie to spy on Lew Ayres. Unfortunately, she falls almost immediately in love with Kildare, which throws a monkey-wrench into the Gillespie manœuvres and produces some exciting moments of drama, humour and surprise.

GRAND NATIONAL DEAL FOR 20 U.S. PICTURES

J. Bernerd on his Visit

SATISFACTORY SETTLEMENT OF PROBLEMS

JEFFREY BERNERD, managing director of Grand National Pictures, Ltd., has returned from his trip to America thoroughly satisfied with the result of his conferences with Earle Hammons, of Grand National Incorporated, and Franklyn Warner, of Fine Arts Productions. He expressed this satisfaction in an interview accorded to a KINE. representative.

In addition, he has arranged with Arcadia Pictures for the distribution in this country of eight films now being made, and has made contracts with other independent producing companies.

These deals have secured 20 American pictures for delivery in this country before the end of the year. Twelve pictures will be supplied to Grand National by Fine Arts Production, headed by "Panama Patrol," a spy picture with a gripping story, well interpreted by a good cast of players and followed by "Wings Over the Pacific" and "Never Mind the Guard," "Wonder World," "Full Speed Ahead" and "At Your Age."

The satisfactory settlement of outstanding problems between Fine Arts and Grand National in America ensures a sequence of pictures for distribution in this country under Mr. Bernerd's control.

Negotiations not yet finalised are with Benny Zeidman for eight further films. None of the product will be Westerns.

"With these American sources of supply and the programme of British pictures which I announced on the eve of my departure to America, I feel that Grand National has a remarkable line-up of product.

Maurice Wilson is still in Hollywood negotiating for stars for British pictures, but Mr. Bernerd was unable to make any announcement regarding names.

Syd Walker in I KILLED THE COUNT, a Grand National production briefly reviewed on page 3

Y.M.C.A. Acclaim "Streets of New York."

"Streets of New York," the Cooper-Spellman super special to be Trade shown at the Cambridge Theatre on Wednesday evening by Pathé, has been widely commended by several organisations throughout the U.S.A., chief of which is the Y.M.C.A., which says that the picture is sincere, realistic and one of the finest kinema editorials against crime ever filmed.

CENSORS' NEW BAN

"I Was a Captive of Nazi Germany"

Following on the heels of the banning of the film on Nazi Germany, "Professor Mamlock," the British Board of Film Censors have now banned "I Was a Captive of Nazi Germany," submitted by European Film Distributors, Ltd.

Claimed to be true in every particular, the film tells of the arrest and imprisonment by the Nazis of Isobel Steele, American girl journalist—who has to thank the diplomatic intervention of Senator Borah himself, of the White House, Washington, for her final escape.

Although "I Was a Captive of Nazi Germany" was passed for public exhibition by the Hays organisation and by the censor in Canada, it has been rejected by the British Board of Film Censors on the grounds that "the film is quite unsuitable for public exhibition in this country."

Fonda and O'Sullivan's First for Columbia

"LET US LIVE" TRADE SHOW NEXT WEEK

HAILED as a great dramatic hit—one of the biggest pictures in Columbia's new production programme—"Let Us Live," is to be screened to the Trade on Thursday, May 11, at 8.30 p.m., in the Cambridge Theatre.

Henry Fonda and Maureen O'Sullivan have leading rôles—the first occasion that either of these well-known stars have appeared under the Columbia banner—and advance reports from America, where this film has been very highly acclaimed, describe each of their performances as outstanding. Co-starring with these two, in his biggest rôle to date, is Ralph Bellamy.

Jack Holt and Dolores Costello in a scene from WHISPERING ENEMIES, which Columbia will Trade show at the Cambridge Theatre on May 11 at 3 p.m.

Based on a recent sensational newspaper story, "Let Us Live" is a gripping narration of the lives of a young couple whose happy lives are transformed to apparently hopeless despair through a series of dramatic events which follow a case of mistaken identity.

Such a moving theme, a suspenseful human document with universal appeal has been translated into what is claimed as superb motion picture entertainment by Director John Brahm, who since leaving England to take up his Hollywood contract with Columbia, has made two films—"Penitentiary" and "Girls' School"—each of which has been characterised with that "something different" to make them stand out as unique, but in "Let Us Live," it is said, he has surpassed himself.

The original story opens with the romance of a young taxi-driver and a waitress. Suddenly their whole world rocks, when the young man is arraigned for a murder committed by young bandits in the course of a hold-up. Eye-witnesses positively identify him as the culprit and a network of convincing circumstantial evidence make even more tense the desperate efforts of the young man and his sweetheart to establish his innocence.

Maureen O'Sullivan has the rôle of the girl who defiantly and determinedly fights to prove that her young man is guiltless. Henry Fonda, as the oppressed victim of relentless circumstances, gives a dynamic performance. Ralph Bellamy is a police inspector, a new-type rôle for this specialist in versatility, but one which, in this powerful story, is ideal for one with his strong acting reputation. The popular boy-star, Martin Spellman, has a big part in this picture—so have Alan Baxter, Stanley Ridges, Henry Kolker, Peter Lynn, George Douglas, Philip Trent.

Two of the company's "short" subjects—"Dog Doctors" and "Little Moths, Big Flame"—will be screened with "Let Us Live."

"Whispering Enemies"

On the same day, at 3 p.m., Columbia will screen "Whispering Enemies," the latest Jack Holt picture, at the Cambridge Theatre.

"Whispering Enemies" touches upon and, incidentally, reveals for the first time on the screen, a new National scandal, not especially peculiar to America—the rumours racket. This theme enlarges upon the well-known axiom that "bad news travels fast" and deals in thrillingly dramatic fashion with the ruin which this "whispering" scandal affects the lives of its victims.

Jack Holt plays the part of the head of a cosmetics manufacturing concern, whose employees are victims of a rumour racket, with the ultimate result that Holt is forced out of business. How he sets about achieving retribution and smashes the racketeers is told in an exciting screenplay which is to the credit of Gordon Rigby and Tom Kilpatrick.

Lewis D. Collins directed this picture, in which Dolores Costello has the feminine lead as the head of Holt's rival concern, an unwilling collaborator in his early downfall. A fine cast of well-known character players are in support, including Pert Kelton, Addison Richards, Joseph Crehan, Donald Briggs, and Paul Everton.

This new style of story will, naturally, give additional interest to this picture, whilst, as is usual with all Jack Holt films, it is packed from beginning to end with fast-moving action.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period March 29 to April 25. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MARCH 29.				
What a Man	British Lion	I.F.P.	6,712	Br./R. 1625
Oh Dear Uncle	Renown Pictures	Sun Films	2,098	Br./R. 1626
The Barber's Shop	,,	,,	1,586	Br./R. 1627
Eye Witness	,,	Triad Films	932	Br./R. 1628
'istory and 'orticulture	A.B.P.C.	Newhall Films	989	Br./R. 1629
Cabbages and Kings	,,	,,	885	Br./R. 1630
Nature's Nursery	,,	,,	904	Br./R. 1631
Inside Goods No. 2	Paramount	Olympic Kinematograph Laboratories.	2,093	Br./R. 1632
MARCH 30.				
Toy Town Parade	Columbia	British Foundation Pictures.	1,579	Br./R. 1639
Capital Cities of India	,,	Joseph Best	1,753	Br./R. 1640
Song of the Homeland —No. 2.	RKO-Radio	InspirationFilms	1,534	Br./R. 1653
Silent Battle	Paramount	Pinebrook	6,356	Br./R. 1659
MARCH 31.				
The Warning	A.B.P.C.	British National	3,119	Br./E 1660
Shadow of Death	A.B.P.D.	M.M. Film Productions.	2,389	Br./R. 1661
Dogs and Dawgs	Warner Bros.	Associated Independent Producers of Great Britain.	1,950	Br./R. 1662
Two Minutes	Exclusive	G.-B. Instructional.	3,574	Br./E. 1681
Men Without Honour	Equity British	Bernard Smith and Widgey Newman.	5,225	Br./E. 1682
Prince of Peace	Exclusive	G.-B. Instructional.	2,174	Br./R. 1683
Beyond our Horison	Unity Films	G.H.W. Productions.	3,851	Br./E. 1689
APRIL 11.				
Speeding Skates	General F.D.	Piccadilly Productions.	865	Br./R. 1707
APRIL 12.				
Pathe Pictorial (Nos. 144/156) series:—				
Pathe Pictorial No. 156	Pathe	Pathe	996	Br./R. 1708
I Met a Murderer	Grand National	Gamma Films	7,089	Br./R. 1718
APRIL 13.				
Youth at the Helm	M-G-M	The Navy League	1,241	Br./R. 1721
APRIL 14.				
The Lambeth Walk	M-G-M	Pinebrook	7,521	Br./DR.1730
Judy Buys a Horse	Butcher's	P. and W. Films	1,523	Br./R. 1731
Arabian Bazaar	United Artists	The World Window.	834	Br./R. 1732
APRIL 20.				
Voice of the Vintage	General F.D.	G.B. Instructional.	1,622	Br./R. 1746
The Londoners	Technique Distributors	Realist Film Unit.	3,300	Br./E. 1747
Spring Time in the Holy Land.	,,	Merton Park Studios.	1,466	Br./R. 1748
Another Day	General F.D.	Piccadilly Productions.	1,780	Br./R. 1749
Flying Cinders	,,	,,	728	Br./R. 1750
Southampton	,,	Fraternity Films	1,698	Br./R. 1751
Devon	,,	,,	1,632	Br./R. 1752
Isle of Dreams	,,	,,	1,544	Br./R. 1753
APRIL 24.				
Home from Home	British Lion	British Lion	6,593	Br./R. 1763
Come Back to Erin	A.B.P.C.	British National Films.	3,024	Br./E. 1764

FOREIGN.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MARCH 29.				
King of Chinatown	Paramount	Paramount	5,101	F. 1633
Made for Each Other	United Artists	Selznick International Pictures.	8,386	F. 1634
Within the Law	M-G-M	M-G-M	5,878	F. 1635
Serenade	,,	,,	10,205	F. 1636
MARCH 30.				
Wife, Husband and Friend.	20th Century-Fox	20th Century-Fox	7,171	F. 1637
Mr. Moto Takes a Vacation.	,,	,,	5,624	F. 1638
North of the Yukon	Columbia	Columbia	5,523	F. 1641
First Offenders	,,	,,	5,481	F. 1642
Screen Snapshots No. 69	,,	,,	861	F. 1643
Screen Snapshots No. 70	,,	,,	819	F. 1644
The Lady and the Mob	,,	,,	5,925	F. 1645
Trapped in the Sky	,,	,,	5,357	F. 1646
Mutiny on the Body	,,	,,	1,553	F. 1647
Flat Foot Stooges	,,	,,	1,387	F. 1648
Smashing the Spy Ring	,,	,,	5,559	F. 1649
Community Sing No.21	,,	,,	957	F. 1650
Let Us Live	,,	,,	6,005	F. 1651
Blondie Meets the Boss	,,	,,	6,565	F. 1652
Twelve Crowded Hours	RKO-Radio	RKO-Radio	5,815	F. 1654
The Saint Strikes Back	,,	,,	5,799	F. 1655
Midnight	Paramount	Paramount	8,420	F. 1656
That's Africa	,,	,,	850	F. 1657
Sudden Money	,,	,,	5,516	F. 1658
MARCH 31.				
Porky in Wackyland	Warner Bros.	Warner Bros.	662	F. 1663
Clyde Lucas and Orchestra No. 3.	,,	,,	910	F. 1664
Robin Hood Makes Good	,,	,,	711	F. 1665
The Night Watchman	,,	,,	655	F. 1666
Torchy Runs for Mayor	,,	,,	5,382	F. 1667
Mystery Plane	Pathe	Monogram Pictures.	5,510	F. 1668
Star Reporter	,,	,,	5,663	F. 1669
Magnificent Outcast	RKO-Radio	RKO-Radio	5,846	F. 1670
Love Affair	,,	,,	7,955	F. 1671
Wild and Bully	General F.D.	Universal Pictures	1,738	F. 1672
Going Places—No. 59	,,	,,	841	F. 1673
Going Places—No. 60	,,	,,	868	F. 1674
Going Places—No. 61	,,	,,	842	F. 1675
Stranger than Fiction—No. 59.	,,	,,	840	F. 1676
Forged Passport	British Lion	Republic Productions.	5,529	F. 1677
I Was a Convict	,,	,,	5,659	F. 1678
My Wife's Relatives	,,	,,	5,799	F. 1679
Sergeant Madden	M-G-M	M-G-M	7,226	F. 1680
Whistling Bullets	Exclusive	Ambassador Pictures.	5,030	F. 1684
Galloping Dynamite	,,	,,	5,210	F. 1685
The Fighting Texan	,,	,,	5,235	F. 1686
Society Lawyer	M-G-M	M-G-M	6,976	F. 1687
Three Smart Girls Grow Up.	General F.D.	Universal Pictures	7,905	F. 1688
APRIL 3.				
They Made Her a Spy	RKO-Radio	RKO-Radio	6,196	F. 1690
The Flying Irishman	,,	,,	6,412	F. 1691
Trouble in Sundown	,,	,,	5,410	F. 1692
APRIL 4.				
Death from the Sky	British Lion	Republic Productions.	2,664	F. 1693
Zorro Rides Again (serial):—				
The Fatal Minute	,,	,,	1,605	F. 1694
Juggernaut	,,	,,	1,467	F. 1695
Unmasked	,,	,,	1,470	F. 1696
Sky Pirates	,,	,,	1,523	F. 1697
The Fatal Shot	,,	,,	1,469	F. 1698
Burning Embers	,,	,,	1,397	F. 1699
Plunge of Peril	,,	,,	1,545	F. 1700
Tunnel of Terror	,,	,,	1,546	F. 1701
Trapped	,,	,,	1,567	F. 1702
Right of Way	,,	,,	1,420	F. 1703
Retribution	,,	,,	1,450	F. 1704
Family Album	Anit Distributors	Fono-Roma	5,670	F. 1705
APRIL 5.				
Naples Au Baiser de Feu	European Film Distributors.	Paris Film Productions.	7,266	F. 1706
APRIL 12.				
Buck Rogers (serial):—				
To-morrow's World	General F.D.	Universal	1,893	F. 1709
Tragedy on Saturn	,,	,,	1,910	F. 1710
The Enemy's Stronghold.	,,	,,	1,871	F. 1711
The Sky Patrol	,,	,,	1,826	F. 1712
The Phantom Plane	,,	,,	1,808	F. 1713
The Unknown Command.	,,	,,	1,681	F. 1714
The Primitive Urge	,,	,,	1,677	F. 1715
Revolt of the Engs	,,	,,	1,707	F. 1716
Bodies Without Minds	,,	,,	1,779	F. 1717
Les Yeux Noirs	Unity Films	Milo Films	7,560	F. 1719
Rebel Son	United Artists	Omnia Films	7,202	F. 1720
APRIL 13.				
The Great Heart	M-G-M	M-G-M	967	F. 1722
Passing Parade "The Story of Alfred Nobel."	,,	,,	953	F. 1723
Jitterbug Follies	,,	,,	785	F. 1724
Football Romeo	,,	,,	935	F. 1725
An Hour for Lunch	,,	,,	821	F. 1726
Alfalfa's Aunt	,,	,,	959	F. 1727
Ancient Egypt	,,	Fitzpatrick Pictures.	779	F. 1728
Singapore and Jahore	,,	,,	771	F. 1729
APRIL 17.				
Heroes at Leisure	,,	M-G-M	891	F. 1733
Imperial Delhi	,,	Fitzpatrick Pictures.	764	F. 1734
Mama's New Hat	,,	M-G-M	755	F. 1735
Money to Loan	,,	,,	1,892	F. 1736
Petunia Natural Park	,,	,,	785	F. 1737
They Live Again	,,	,,	828	F. 1738
Tiny Troubles	,,	,,	931	F. 1739
Golgotha	Ranelagh Productions.	Transat Film	8,100	F. 1740
The Hound of the Baskervilles.	20th Century-Fox	20th Century-Fox	7,169	F. 1741
The Isle of Pleasure	,,	,,	952	F. 1742
APRIL 19.				
Buck Rogers (serial):—				
Broken Barriers	General F.D.	UniversalPictures	1,605	F. 1743
A Prince in Bondage	,,	,,	1,862	F. 1744
War of the Planets	,,	,,	1,781	F. 1745
APRIL 21.				
Man's Heritage	,,	,,	8,125	F. 1754
Stranger than Fiction No. 60.	,,	,,	823	F. 1755
Stranger than Fiction No. 61.	,,	,,	829	F. 1756
Little Tough Mice	,,	,,	617	F. 1757
Society Smugglers	,,	,,	6,326	F. 1758
The Birth of a Toothpick.	,,	,,	689	F. 1759
Risky Business	,,	,,	6,062	F. 1760
Province of Quebec	Columbia	Columbia	953	F. 1761
The Viking Trail	20th Century-Fox	20th Century-Fox	936	F. 1762
APRIL 24.				
Yes, My Darling Daughter.	First National	Warner Bros.	6,793	F. 1765
Secret Service of the Air	,,	,,	5,462	F. 1766
Porky's Naughty Nephew	,,	Vitaphone Corp.	689	F. 1767
Daffy Duck in Hollywood.	,,	,,	726	F. 1768
Nature's Mimics	,,	,,	930	F. 1769
The Oklahoma Kid	Warner Bros.	Warner Bros.	7,243	F. 1770
Wanderlust	,,	,,	1,196	F. 1771
Larry Clinton and Orchestra.	,,	,,	936	F. 1772
APRIL 25				
Nancy Drew—Reporter	,,	,,	6,114	F. 1773
Stardust	,,	,,	1,629	F. 1774
The Hockey Champ	RKO-Radio	Walt. Disney Productions.	683	F. 1775

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original length (feet).	Length as altered (feet).
House of Secrets	F. 1191	6,507	5,666
Gunga Din	F. 1345	10,280	10,202
Chips	Br. 15896	6,778	5,632
Love Affair	F. 1671	7,955	7,889

The registration of the film "The Earth Remaineth" (E. 14913) has been amended as follows:—

Long Version .. 3,086 feet.
Short Version .. 1,900 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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THE KINEMATOGRAPH WEEKLY'S May.

FILM INDE

TRADE SHOW OFFERS—APRIL, 1

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*Ask a Policeman	M-G-M	83 min.	U	7,492 ft.	Will Hay, Graham Moffatt, Moore Marriott	Cast-iron comedy bet for the family and the crowd	April 20, 1939	Aug. 28, 1939
Bete Humaine, La	United Curzon	95 min.	A	8,700 ft.	Jean Gabin, Simone Simon	Good specialised hall booking. Not for children	April 20, 1939	Not Fixed
*Beyond Our Horizon	Unity	38 min.	U	3,300 ft.	Milton Roamer, Josephine Wilson, Mavis Clare	Worthy proposition for specialised halls	April 6, 1939	Not Fixed
*Black Eyes	A.B.P.C.	70 min.	A	6,362 ft.	Mary Maguire, Otto Kruger, Walter Bills	Very good popular booking. Nothing to harm youngsters	April 13, 1939	Not Fixed
Buck Rogers	General F.D. (Universal)	——	U	12 eps.	Larry Crabbe, Constance Moore, Jackie Moran	Cast-iron booking for chapter play devotees and youngsters	April 13, 1939	Not Fixed
*Come Back to Erin	A.B.P.C.	33 min.	U	3,024 ft.	——	Safe supporting feature of its type for the masses and juveniles	April 20, 1939	Not Fixed
*Face at the Window, The	British Lion	65 min.	A	5,887 ft.	Tod Slaughter, Marjorie Taylor, John Warwick	Very good mass booking. Should not harm youngsters	April 20, 1939	Not Fixed
Family Album	Ace	62 min.	U	5,670 ft.	Victor de Sica, Elsie de Giorgi	Not recommended	April 6, 1939	Not Fixed
Flying Irishman, The	RKO-Radio	72 min.	U	6,412 ft.	Douglas Corrigan, Paul Kelly, Robert Armstrong	Good novelty booking for the majority of halls. Great for youngsters	April 6, 1939	Not Fixed
Forged Passport	British Lion (Republic)	61 min.	U	5,359 ft.	Paul Kelly, June Lang, Lyle Talbot	Good support for the masses and youngsters	April 20, 1939	Not Fixed
*†Four Feathers, The	United Artists	135 min.	A	12,150 ft.	John Clements, June Duprez, Ralph Richardson	Outstanding box-office proposition for all classes and all ages	April 20, 1939	Not Fixed
*Gentleman's Gentleman, A	Warner	70 min.	U	6,366 ft.	Eric Blore, Marie Lohr, Patricia Hilliard	Acceptable light booking for the masses and family	April 27, 1939	Not Fixed
*Girl Must Live, A	20th Century-Fox	92 min.	A	8,340 ft.	Margaret Lockwood, Renee Houston, Lilli Palmer	Very good comedy bet for the crowd. Harmless for youngsters	April 27, 1939	Not Fixed
Home From Home	British Lion	73 min.	U	6,614 ft.	Sandy Powell, Rene Ray, Kathleen Harrison	Very good light booking. Capital for youngsters	April 20, 1939	Not Fixed
Home on the Prairie	British Lion (Republic)	58 min.	U	5,284 ft.	Gene Autry, Smiley Burnette	Good average Western booking. Sound for juveniles	April 20, 1939	Not Fixed
Hound of the Baskervilles, The	20th Century-Fox	70 min.	A	7,169 ft.	Basil Rathbone, Nigel Bruce, Richard Greene	Excellent general booking. Great for youngsters	April 20, 1939	Not Fixed
I'm From Missouri	Paramount	91 min.	U	6,417 ft.	Bob Burns, Gladys George, Judith Barrett	Sound second feature offering for any hall, with nothing to harm juveniles	April 27, 1939	Not Fixed
Lady's From Kentucky, The	Paramount	75 min.	U	6,882 ft.	George Raft, Ellen Drew, Hugh Herbert	Good general booking. Harmless for juveniles	April 20, 1939	Oct. 2, 1939 (tentatively)
*Lambeth Walk, The	M-G-M	84 min.	U	7,531 ft.	Lupino Lane, Sally Gray, Seymour Hicks	Great title booking for the masses, industrial element and youngsters	April 13, 1939	Oct. 2, 1939
Love Affair	RKO-Radio	88 min.	U	7,955 ft.	Charles Boyer, Irene Dunne, Maria Ouspenskaya	Excellent general booking. Good for the family	April 6, 1939	Not Fixed
Magnificent Outcast	RKO-Radio	65 min.	U	5,846 ft.	James Ellison, Ace, The Wonder Dog	Good second for most audiences and the family in particular	April 6, 1939	Not Fixed
Man's Heritage	General F.D. (Universal)	90 min.	U	8,125 ft.	Jackie Cooper, Freddie Bartholomew, Henry Hull	Very good popular booking, especially for the family	April 20, 1939	Not Fixed
Midnight	Paramount	94 min.	A	8,430 ft.	Claudette Colbert, Don Ameche, John Barrymore	Irresistible box-office attraction for all classes. Nothing to harm juveniles	April 6, 1939	Not Fixed
My Wife's Relations	British Lion (Republic)	64 min.	U	5,799 ft.	James, Lucile and Russell Gleason	Very good mass and family booking	April 20, 1939	Not Fixed
Nancy Drew—Reporter	Warner	68 min.	U	6,114 ft.	Bonita Granville, John Litel, Frank Thomas, Jun.	Very good two-feature programme booking, family included	April 27, 1939	Not Fixed
Oklahoma Kid, The	Warner	80 min.	U	7,243 ft.	James Cagney, Humphrey Bogart, Rosemary Lane	Excellent general booking. Great for youngsters	April 27, 1939	Not Fixed

Title.	Renter.	Running Time.	Certificate.	Length.	"Kine." Review.	Release Date.
On Trial	Warner	61 min.	A	5,506 ft.		
Orphans of the Street	British Lion (Republic)	62 min.	U	5,650 ft.		
*Pathetone Parade of 1939	Pathe	39 min.	U	3,534 ft.		
Pride of the Navy	British Lion (Republic)	64 min.	U	5,808 ft.		
Rebel Son, The	United Artists	80 min.	U	7,292 ft.		
Risky Business	General F.D. (Universal)	67 min.	A	6,062 ft.		
Saint Strikes Back, The	RKO-Radio	64 min.	A	5,790 ft.		
Secret Service of the Air	First National	60 min.	U	5,482 ft.		
Sergeant Madden	M-G-M	80 min.	A	7,226 ft.		
Society Lawyer	M-G-M	80 min.	A	7,200 ft.		
Society Smugglers	General F.D. (Universal)	70 min.	U	6,300 ft.		
*Spies of the Air	A.B.P.C.	77 min.	U	6,982 ft.		
Sudden Money	Paramount	61 min.	U	5,516 ft.		
They Made Her a Spy	RKO-Radio	68 min.	U	6,120 ft.		
Torchy Runs for Mayor	Warner	59 min.	U	5,382 ft.		
Trapped in the Sky	Columbia	59 min.	A	5,337 ft.		
Trouble in Sundown	RKO-Radio	60 min.	U	5,400 ft.		
*21 Days	Columbia	73 min.	A	6,761 ft.		
Two-Gun Justice	Victor F.D.	57 min.	U	5,130 ft.		
Winner Take All	20th Century-Fox	60 min.	U	5,400 ft.		
Wuthering Heights	United Artists	102 min.	A	9,180 ft.		
Yes, My Darling Daughter	First National	73 min.	A	6,793 ft.		
Walking Dead, The	First National	64 min.	H	5,912 ft.		

WHAT'S RELEASED IN MAY, 19

Date.	Title.	Renter.	Reg. No.	Running Time.	Min. Cate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
May 29	Always in Trouble	20th Century-Fox	F. 1210	69	U	6,249	Jane Withers, Jean Rogers, Arthur Treacher	1/48, 1/12, 1/6	Jan. 5, 1939
,, 8	Angels with Dirty Faces	Warner	F. 1090	94	A	8,427	James Cagney, Pat O'Brien, "Dead End" Kids	1/48, 1/12, 1/6	Dec. 1, 1938
,, 15	Annabel Takes a Tour	RKO-Radio	F. 1174	67	U	6,075	Lucille Ball, Jack Oakie, Bradley Page	1/48, 1/12, 1/6	Dec. 22, 1938
,, 15	Arrest Bulldog Drummond	Paramount	F. 1094	57	U	5,171	John Howard, Heather Angel	1/12, 1/6	Dec. 1, 1938
,, 22	Charlie Chan in Honolulu	20th Century-Fox	F. 1314	67	U	6,072	Sydney Toler, Phyllis Brooks, John King	1/48, 1/12, 1/6	Feb. 2, 1939
,, 8	*Climbing High	M-G-M	Br./Dr. 1176	79	U	7,096	Jessie Matthews, Michael Redgrave	1/48, 1/12, 2/6	Dec. 8, 1938
,, 22	Come on Leathernecks	British Lion (Republic)	F. 1080	67	U	5,893	Richard Cromwell	1/12, 1/6	Dec. 1, 1938
,, 22	Comet Over Broadway	Warner	F. 1179	69	U	6,256	Kay Francis, Ian Hunter	1/12, 1/6	Dec. 22, 1938
,, 8	Crooked Way, The	Pathé	F. 1303	62	A	5,567	Robert Kent, Anne Nagel, Morgan Wallace	1/12, 1/6	Jan. 26, 1939
,, 29	Dramatic School	M-G-M	F. 1212	80	U	7,207	Luise Rainer, Paulette Goddard	1/48, 1/12, 1/6	Jan. 12, 1939
,, 29	Duke of West Point	United Artists	F. 1304	108	U	9,819	Louis Hayward, Joan Fontaine	1/48, 1/12, 1/6	Jan. 26, 1939
,, 15	Exposed	General F.D. (Universal)	F. 1428	63	A	3,692	Glenda Farrell, Otto Kruger	1/12, 1/6	Feb. 23, 1939
,, 15	Fifth Round, The	Pathé	F. 1312	59	U	5,426	Frankie Darro, Dick Purcell, Judith Allen	1/12, 1/6	Jan. 26, 1939
,, 22	His Exciting Night	General F.D. (Universal)	F. 1295	61	U	5,451	Charlie Ruggles	1/12, 1/6	Jan. 19, 1939
,, 8	Hold that Girl	20th Century-Fox	F. 1200	74	U	6,736	John Barrymore, George Murphy, Marjorie Weaver	1/48, 1/12, 1/6	Jan. 5, 1939
,, 1	I Am a Criminal	Pathé	F. 1337	72	U	6,619	John Carroll, Martin Spellman, Kay Linaker	1/12, 1/6	Feb. 2, 1939
,, 15	It Happened in Paris	British Lion (Republic)	F. 1076	67	U	5,856	Ramon Novarro	1/12, 1/6	Nov. 24, 1938
,, 1	Juvenile Court	Columbia	F. 812	57	A	5,216	Paul Kelly, Frankie Darro, Rita Hayworth	1/12, 1/6	Oct. 13, 1938
,, 8	Lady Objects, The	Columbia	F. 815	65	A	5,901	Lanny Ross, Gloria Stuart	1/12, 1/6	Oct. 20, 1938
,, 15	Last Express, The	General F.D. (Universal)	F. 1086	63	A	5,674	Kent Taylor, Dorothea Kent	1/12, 1/6	Nov. 24, 1938
,, 8	Law West of Tombstone, The	RKO-Radio	F. 1167	73	U	6,601	Harry Carey, Tim Holt, Jean Rouverol	1/6	Dec. 15, 1938
,, 22	*Lightning Conductor	General F.D.	Br./R. 994	79	A	7,181	Gordon Harker	1/48, 1/12, 1/6	Nov. 10, 1938
,, 8	*Look of the Navy	A.B.P.C.	Br./R. 919	72	U	6,586	Geoffrey Toone, Judy Kelly	1/48, 1/12, 1/6	Oct. 20, 1938

Date.	Title.	Renter.	Reg. No.
May 8	Mama Runs Wild	British Lion (Republic)	F. 244
,, 1	Next Time I Marry	RKO-Radio	F. 1171
,, 1	Outlaws of the Prairie	Columbia	F. 16151
,, 8	Paris Honeymoon	Paramount	F. 1118
,, 29	Peck's Bad Boy with the Circus	RKO-Radio	F. 1170
,, 15	Say It in French	Paramount	F. 1203
,, 1	Service de Luxe	General F.D. (Universal)	F. 1087
,, 15	Son of Frankenstein	General F.D. (Universal)	F. 1427
,, 1	*So This is London	20th Century-Fox	BR./DR. 13
,, 22	Stand Up and Fight	M-G-M	F. 1266
,, 29	St. Louis Blues	Paramount	F. 1488
,, 1	Storm, The	General F.D. (Universal)	F. 1083
,, 8	Stranded in Paris	Paramount	F. 1051
,, 1	†Sweethearts	M-G-M	F. 1178
,, 29	Torchy Blane in Chinatown	Warner	F. 1463
,, 22	Trade Winds	United Artists	F. 1235
,, 15	Up the River	20th Century-Fox	F. 1112
,, 8	*Ware Case, The	A.B.F.D.	Br./DR. 13
,, 29	*Yes, Madam	A.B.P.C.	Br/R. 102
,, 15	Young Dr. Kildare	M-G-M	F. 904

* Titles marked with an asterisk denote British Pictures. † In colour.

Supplement to KINEMATOGRAPH WEEKLY, May 4, 1939.

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KINEMATOGRAPH WEEKLY'S May, 1939 FILM INDEX

RADE SHOW OFFERS—APRIL, 1939

	Box-Office Angle.	"Kine." Review.	Release Date.
ust-iron comedy bet for the family and the crowd		April 29, 1939	Aug. 28, 1939
od specialised hall booking. Not for children		April 29, 1939	Not Fixed
orthy proposition for specialised halls		April 6, 1939	Not Fixed
zy good popular booking. Nothing to harm youngsters		April 13, 1939	Not Fixed
st-iron booking for chapter play devotees and youngsters		April 13, 1939	Not Fixed
e supporting feature of its type for the masses and juveniles		April 29, 1939	Not Fixed
zy good mass booking. Should not harm youngsters		April 29, 1939	Not Fixed
recommended		April 6, 1939	Not Fixed
od novelty booking for the majority of halls. reat for youngsters		April 6, 1939	Not Fixed
od support for the masses and youngsters ..		April 29, 1939	Not Fixed
standing box-office proposition for all classes nd all ages		April 29, 1939	Not Fixed
ceptable light booking for the masses and family		April 27, 1939	Not Fixed
y good comedy bet for the crowd. Harmless for youngsters		April 27, 1939	Not Fixed
y good light booking. Capital for youngsters..		April 29, 1939	Not Fixed
od average Western booking. Sound for juveniles		April 29, 1939	Not Fixed
ellent general booking. Great for youngsters		April 29, 1939	Not Fixed
nd second feature offering for any hall, with othing to harm juveniles		April 27, 1939	Not Fixed
d general booking. Harmless for juveniles ..		April 29, 1939	Oct. 2, 1939 (tentatively)
st title booking for the masses, industrial lement and youngsters		April 13, 1939	Oct. 2, 1939
ellent general booking. Good for the family ..		April 6, 1939	Not Fixed
d second for most audiences and the family in articular		April 6, 1939	Not Fixed
y good popular booking, especially for the family		April 29, 1939	Not Fixed
sistible box-office attraction for all classes. othing to harm juveniles		April 6, 1939	Not Fixed
y good mass and family booking		April 29, 1939	Not Fixed
y good two-feature programme booking, family cluded		April 27, 1939	Not Fixed
ellent general booking. Great for youngsters		April 27, 1939	Not Fixed

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
On Trial	Warner ..	61 min.	A	5,506 ft.	Margaret Lindsay, John Litel, Janet Chapman	Sound support for the masses. Hardly suitable for youngsters	April 27, 1939	Not Fixed
Orphans of the Street ..	British Lion (Republic)	62 min.	U	5,650 ft.	Tommy Ryan, Robert Livingston, Ace	Useful second for the majority of halls. Will please juveniles	April 20, 1939	Not Fixed
*Bathetone Parade of 1939	Pathe	39 min.	U	3,584 ft.	All-star vaudeville cast ..	Attractive featurette. Safe for youngsters ..	April 20, 1939	Not Fixed
Pride of the Navy.. ..	British Lion (Republic)	64 min.	U	5,808 ft.	James Dunn, Rochelle Hudson, Gordon Oliver	Good popular booking. Will please juveniles ..	April 20, 1939	Not Fixed
Rebel Son, The	United Artists	80 min.	U	7,202 ft.	Harry Baur, Anthony Bushell, Roger Livesey	Novelty booking for smaller halls. Safe for youngsters	April 6, 1939	Not Fixed
Risky Business	General F.D. (Universal)	67 min.	A	6,062 ft.	George Murphy, Dorothea Kent, Eduardo Ciannelli	Good average two-feature programme booking. Nothing to harm youngsters	April 20, 1939	Not Fixed
Saint Strikes Back, The	RKO-Radio ..	64 min.	A	5,790 ft.	George Sanders, Wendy Barrie, Jonathan Hale	Good title thriller for the masses. Safe for youngsters	April 6, 1939	Not Fixed
Secret Service of the Air..	First National	60 min.	U	5,482 ft.	Ronald Reagan, John Litel..	Safe programme proposition for the masses. Should appeal to juveniles	April 20, 1939	Not Fixed
Sergeant Madden ..	M-G-M.. ..	80 min.	A	7,226 ft.	Wallace Beery, Alan Curtis, Laraine Day	First-rate popular booking. Good for the family..	April 6, 1939	Aug. 7, 1939
Society Lawyer	M-G-M.. ..	80 min.	A	7,200 ft.	Walter Pidgeon, Virginia Bruce	Very good general booking. Nothing to harm youngsters	April 6, 1939	Not Fixed
Society Smugglers ..	General F.D. (Universal)	70 min.	U	6,300 ft.	Preston Foster, Irene Hervey, Walter Woolf King	Good popular booking. Nothing to harm youngsters	April 20, 1939	Not Fixed
*Spies of the Air	A.B.P.C. ..	77 min.	U	6,982 ft.	Barry K. Barnes, Roger Livesey, Joan Marion	Sound popular entertainment. Not recommended for juveniles	April 20, 1939	Not Fixed
Sudden Money	Paramount ..	61 min.	U	5,516 ft.	Charles Ruggles, Marjorie Rambeau, Charley Grapewin	Good comedy bet for the masses and family ..	April 6, 1939	Oct. 9, 1939
They Made Her a Spy ..	RKO-Radio ..	68 min.	U	6,120 ft.	Sally Eilers, Allan Lane ..	Safe average popular booking. Nothing to harm youngsters	April 6, 1939	Not Fixed
Torchy Runs for Mayor ..	Warner ..	59 min.	U	5,382 ft.	Glenda Farrell, Barton MacLane, John Miljan	Average dramatic offering as second feature. Quite harmless for children	April 6, 1939	Not Fixed
Trapped in the Sky ..	Columbia ..	59 min.	A	5,357 ft.	Jack Holt, Katherine De Mille, C. Henry Gordon	Good average programme. Nothing to harm youngsters	April 27, 1939	Not Fixed
Trouble in Sundown ..	RKO-Radio ..	60 min.	U	5,400 ft.	George O'Brien, Rosalind Keith, Cyrus W. Kendall	Cast-iron Western for the masses and youngsters	April 6, 1939	Not Fixed
*21 Days	Columbia ..	73 min.	A	6,761 ft.	Leslie Banks, Vivien Leigh, Laurence Oliver	Sound two-feature programme booking. Nothing to harm youngsters	April 27, 1939	Not Fixed
Two-Gun Justice	Victor F.D. ..	57 min.	U	5,130 ft.	Tim McCoy, Betty Compson, John Merton	Safe booking for Western fans. Will please the juveniles and hold the interest of not-too-critical adults	April 20, 1939	Not Fixed
Winner Take All ..	20th Century-Fox	60 min.	U	5,400 ft.	Tony Martin, Gloria Stuart, Henry Armetta	Good general booking. Safe for the family ..	April 27, 1939	Not Fixed
Wuthering Heights ..	United Artists	102 min.	A	9,180 ft.	Merle Oberon, Laurence Olivier, David Niven	Prestige picture of wide box-office address. Hardly suitable for youngsters	April 27, 1939	Not Fixed
Yes, My Darling Daughter	First National	75 min.	A	6,793 ft.	Priscilla Lane, Jeffrey Lynn, Fay Bainter	Capital light booking. Not harmful to the family	April 27, 1939	Not Fixed
OLD FAVOURITE REISSUED.								
Walking Dead, The ..	First National	64 min.	H	5,912 ft.	Boris Karloff, Edmund Gwenn, Marguerite Churchill	Box-office proposition for the masses. Not for children. (Originally reviewed KINE. April 30, 1936.)	April 6, 1939	Not Fixed

HAT'S RELEASED IN MAY, 1939

Stars.	Poster.	"Kine." Review Date.
Withers, Jean Rogers, Arthur Treacher	1/48, 1/12, 1/6 ..	Jan. 5, 1939
Cagney, Pat O'Brien, "Dead End"	1/48, 1/12, 1/6 ..	Dec. 1, 1938
Ball, Jack Oakie, Bradley Page ..	1/48, 1/12, 1/6 ..	Dec. 22, 1938
Howard, Heather Angel ..	1/12, 1/6 ..	Dec. 1, 1938
Toler, Phyllis Brooks, John King ..	1/48, 1/12, 1/6 ..	Feb. 2, 1939
Matthews, Michael Redgrave.. ..	1/48, 1/12, 2/6 ..	Dec. 8, 1938
Cromwell	1/12, 1/6	Dec. 1, 1938
rancis, Ian Hunter	1/12, 1/6	Dec. 22, 1938
Kent, Anne Nagel, Morgan Wallace..	1/12, 1/6	Jan. 26, 1939
Rainer, Paulette Goddard	1/48, 1/12, 1/6 ..	Jan. 12, 1939
Hayward, Joan Fontaine	1/48, 1/12, 1/6 ..	Jan. 26, 1939
Farrell, Otto Kruger	1/12, 1/6	Feb. 23, 1939
Darro, Dick Purcell, Judith Allen ..	1/12, 1/6	Jan. 26, 1939
Ruggles..	1/12, 1/6	Jan. 19, 1939
Barrymore, George Murphy, Marjorie ver	1/48, 1/12, 1/6 ..	Jan. 5, 1939
arroll, Martin Spellman, Kay Linaker	1/12, 1/6	Feb. 2, 1939
Novarro	1/12, 1/6	Nov. 24, 1938
elly, Frankie Darro, Rita Hayworth..	1/12, 1/6	Oct. 13, 1938
Ross, Gloria Stuart	1/12, 1/6	Oct. 20, 1938
aylor, Dorothea Kent	1/12, 1/6	Nov. 24, 1938
arey, Tim Holt, Jean Rouverol ..	1/6	Dec. 15, 1938
Harker	1/48, 1/12, 1/6 ..	Nov. 10, 1938
Toone, Judy Kelly	1/48, 1/12, 1/6 ..	Oct. 30, 1938

Date.	Title.	Renter.	Reg. No.	Running Time.	Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
May 8	Mama Runs Wild	British Lion (Republic)	F. 244	60		U	6,053	Mary Boland	1/12, 1/6	June 2, 1938
,, 1	Next Time I Marry	RKO-Radio ..	F. 1171	85		A	5,841	Lucille Ball, Lee Bowman, James Ellison ..	1/12, 1/6	Dec. 22, 1938
,, 1	Outlaws of the Prairie	Columbia ..	F. 16151	56		U	5,080	Charles Starrett	1/12, 1/6	Mar. 31, 1938
,, 8	Paris Honeymoon	Paramount ..	F. 1118	84		A	7,645	Bing Crosby Franciska Gaal	1/48, 1/12, 1/6 ..	Dec. 8, 1938
,, 29	Peck's Bad Boy with the Circus	RKO-Radio ..	F. 1170	65		U	6,028	Tommy Kelly, Ann Gillis, Edgar Kennedy ..	1/48, 1/12, 1/6 ..	Dec. 15, 1938
,, 15	Say It in French	Paramount ..	F. 1203	68		A	6,167	Ray Milland, Olympe Bradna	1/48, 1/12, 1/6 ..	Dec. 29, 1938
,, 1	Service de Luxe	General F.D. (Universal)	F. 1087	86		U	7,731	Constance Bennett	1/48, 1/12, 1/6 ..	Dec. 1, 1938
,, 15	Son of Frankenstein	General F.D. (Universal)	F. 1427	96		H	8,581	Basil Rathbone, Boris Karloff, Bela Lugosi..	1/48, 1/12, 1/6 ..	Feb. 23, 1939
,, 1	*So This is London	20th Century-Fox	BR./DR. 1538	84		A	7,624	Robertson Hare, Alfred Drayton, George Sanders	1/48, 1/12, 1/6 ..	Jan. 19, 1939
,, 22	Stand Up and Fight	M-G-M	F. 1266	97		U	8,725	Wallace Beery, Robert Taylor	1/48, 1/12, 1/6 ..	Jan. 26, 1939
,, 29	St. Louis Blues	Paramount ..	F. 1488	77		U	6,961	Dorothy Lamour, Lloyd Nolan	1/48, 1/12, 1/6 ..	Mar. 16, 1939
,, 1	Storm, The	General F.D. (Universal)	F. 1085	76		U	6,882	Charles Bickford	1/48, 1/12, 1/6 ..	Nov. 24, 1938
,, 8	Stranded in Paris	Paramount ..	F. 1051	90		U	8,305	Jack Benny	1/48, 1/12, 1/6 ..	Nov. 24, 1938
,, 1	†Sweethearts	M-G-M	F. 1178	114		U	10,265	Jeanette MacDonald, Nelson Eddy, Frank Morgan	1/48, 1/12, 1/6 ..	Dec. 22, 1938
,, 29	Torchy Blane in Chinatown ..	Warner	F. 1463	55		U	5,113	Glenda Farrell, Barton MacLane	1/12, 1/6	Mar. 9, 1939
,, 22	Trade Winds	United Artists ..	F. 1235	93		A	8,430	Joan Bennett, Fredric March	1/48, 1/12, 1/6 ..	Jan. 12, 1939
,, 15	Up the River	20th Century-Fox	F. 1112	76		U	6,903	Preston Foster, Arthur Treacher, Tony Martin	1/48, 1/12, 1/6 ..	Dec. 15, 1938
,, 8	*Ware Case, The	Br./DR. 1539	A.B.F.D... ..	77		A	6,823	Clive Brook, Jane Baxter, Barry K. Barnes..	1/48, 1/12, 1/6 ..	Dec. 8, 1938
,, 29	*Yes, Madam	A.B.P.C. ..	Br./R. 1029	76		U	6,974	Bobby Howes, Diana Churchill	1/48, 1/12, 1/6 ..	Nov. 17, 1938
,, 15	Young Dr. Kildare	M-G-M]	F. 904	82		A	7,546	Lew Ayres, Lionel Barrymore	1/48, 1/12, 1/6 ..	Nov. 5, 1938

* Titles marked with an asterisk denote British Pictures. † In colour.

"CALLING DR. KILDARE"

Scenes from CALLING DR. KILDARE, which M-G-M is Trade showing at the Cambridge Theatre on Wednesday, May 10, at 6.30 p.m. The cast includes Lew Ayres, Lionel Barrymore, Lynne Carver, Nat Pendleton and Laraine Day

AFTER THE BUDGET

THE crushing burden of the new taxation of film stock has resulted in a chorus of protest from all branches of the Industry, and, as the result of meetings during the week, it has been decided to ask the Chancellor of the Exchequer to receive a deputation at which the serious effect on the Trade of their proposals will be pointed out. It is proposed that the K.R.S., the C.E.A., the film producers' group of the F.B.I., the Newsreel Associations and other bodies will be represented.

DISASTROUS EFFECT OF NEW FILM STOCK DUTIES

Whole Trade Joins in Protest to the Chancellor

K.R.S. PRESIDENT ISSUES GRAVE WARNING • • *COST OF PRINTS NEARLY DOUBLED*

THE official statement issued as the result of the meeting of all sections of the film industry, presided over by D. E. Griffiths, points out that the Excise tax will increase the cost of kinematograph film by more than 100 per cent.—a burden impossible for the industry to carry.

It would result in the virtual extinction of many producing companies and would put an end to the processing of film for re-export. Another effect would be to jeopardise the continued supply of films to the Royal Naval Film Corporation.

It is also argued that the proposed Excise tax cannot be justified on any grounds, particularly by the need to make good revenue lost by the repeal of the patent medicine stamp duty and the reduction of entertainment tax on the living theatre, nor is it considered economic to jeopardise a vital British Industry upon which tens of thousands of people are dependent.

D. E. GRIFFITHS

THE forecast made in last week's "Kine." of the serious effect of the new Budget taxation is more than justified according to the conclusions arrived at by all branches of the Trade after a careful examination of the Chancellor's proposals.

The tax on film stock has caused the most serious anxiety not only among independent producers, makers of shorts and newsreel companies, who declare that their present small margin of profit will be turned into a loss, but also by exhibitors, who envisage the renters passing on the increased production costs to the theatres.

The figure of £400 mentioned by the KINE. as the approximate increased cost per feature film is considered by Trade experts who have since had the opportunity of closely investigating the effect of the new taxes as erring on the modest side, one producer giving an estimate as high as £800 per film. In the case of a very successful film the increase may be as much as £1,200 on each production. It represents an increased burden which the independent producer will be unable to meet.

The new taxation on positive copies represents the end of our industry, another producer declared.

Newsreels are, of course, particularly hard hit by the increase and the fear was expressed whether, unless some modification were made in the tax, it would be possible for the organisations to continue in business. In one quarter the opinion was expressed that the tax is greater than the whole of the combined profit on newsreels.

Short Producers Hard Hit

Similarly affected are the producers of short subjects who already are hard hit by unremunerative distribution contracts. The tax on raw stock will cause many firms to close down.

The general effect of the changes in the duties (which are detailed in an adjoining column) will be nearly to double the cost of prints.

The increase was scheduled to come into force on Monday, and in view of the urgency of the situation, various Trade organisations held lengthy meetings fully to discuss the implications of the changes.

At a meeting of the K.R.S. the position of the importers was considered. It was pointed out that American companies would be severely hit by the tax. D. E. Griffiths, president, stated that in view of the urgency of the situation it was hoped to see Sir John Simon within a day or two.

A request to receive a deputation from the film industry had been acknowledged, and it is thought that a date will be arranged.

Mr. Griffiths added that production plans are held up, and newsreels will have to pay more.

"The distributors will be affected because they have entered into contracts with kinemas six months ahead at rates which did not take into account any new tax of this proportion."

Newsreels Opposition

The meeting of renters was attended by Capt. the Hon. Richard Norton, representing the producers. Conferences have also been held by the Newsreels' Associations, who have also asked the Chancellor to grant an interview because of the "crushing effect" of the new taxes.

Another appeal is forthcoming from the A.C.T. on behalf of technicians who desire an opportunity of protesting against the tax.

Importers and exporters met on Friday to consider the effect of the changes on the business of film agents, and similar meetings were held by producers of shorts. Representatives of kinemas specialising in foreign subjects, of which generally only one copy is imported, pointed out that the tax of 6d. per linear foot on first prints would render it uneconomic to bring over such subjects.

The effect of the increase on exhibitors' business was the object of several meetings of the C.E.A., who, it is understood, will be represented at any meeting arranged by the K.R.S. with the Chancellor.

The rise in prices notified by the film stock and laboratory companies is 0.52d. for British positives and 1.03d. for American.

Rebate on re-export of film imported from abroad and processed here is complicated by the Excise duty on British film stock, which, if not subject to the same rebate, would place British stock in a disadvantageous position compared with foreign.

At the meeting representing at least 90 per cent. of the films produced and distributed in this country the following conclusions were arrived at:—

The foregoing British companies individually and collectively desire as a matter of utmost urgency to point out the disastrous consequences that the application of the proposed excise tax on kinematograph films would inevitably have upon the British film Industry.

An Excise tax is proposed by the Chancellor that would have the effect of increasing the cost of kinematograph film in Great Britain by more than 100 per cent. and such a burden is one impossible for the Industry to carry.

Immediate Extinction

It must be a matter of knowledge to everyone that the production of entertainment films in Great Britain on a voluntary basis is passing through the most difficult days of its existence and very large numbers of technicians and British film artistes are now unemployed. It is a matter of record that the object of the Government has been in the past to assist British film production and to encourage the establishment of a permanent and representative British film Industry.

It is the sincere belief of the companies that the imposition of the proposed Excise tax would be a step, the effect of which might be the immediate and permanent extinction of at least some British film companies who are finding the struggle to continue production more difficult from day to day.

Quota Burden Added To

The heavy burden on British companies distributing foreign films already operating through Quota legislation which diverts approximately £2,000,000 of their annual revenue into the production of British Quota pictures, becomes increasingly difficult when faced with the proposed new Excise tax.

As approximately 90 per cent. of films distributed in this country are distributed by companies controlling American pictures, it must be obvious that the imposition of the proposed excise tax cannot fail to bring about a dislocation and curtailment of their operations in this country which must of necessity have a very serious effect on British exhibitors since the successful operation of kinemas is already placed in jeopardy by reason of the diminishing supply of films.

It may be opportune here to point out that there are more than 5,500 kinemas in this country which are dependent upon an adequate and continuing supply of British and American films; that these kinemas represent an investment of many millions of pounds and provide employment for very many thousands of people who are dependent upon the prosperity of the Industry for their livelihood.

Loss of World Markets

It is desirable also to point out that the application of the Excise tax would of necessity put an end to the processing and printing of films in Great Britain for re-export to world markets, including, of course, our British Dominions, and a diversion of this business to foreign competitors cannot be in the best interest of the British film Industry or British national economy as a whole.

The foregoing observations apply equally to feature productions and short subjects. It would be right to point out that the position of the British short producers who have acquired great distinction in the production

Continued at foot of next columns

	Existing Duties.		Proposed Duties.	
	Full Rates.	Preferential Rates.	Full Rates.	Preferential Rates.
Unexposed sensitised photographic plates and film, other than X-ray plates and film— (i) Kinematograph film..	¼d. per linear foot of the standard width of 1⅜ inches.	¼d. per linear foot of the standard width of 1⅜ inches.	9d. per square foot.	6d. per square foot.
(ii) Other film and plates	25 per cent. *ad valorem*.	Nil.		5d. per square foot.
Exposed kinematograph film— (i) of a width not exceeding one inch; or (ii) containing only a single sound track; or (iii) shown to the satisfaction of the Commissioners of Customs and Excise to be a duplicate of film on which customs duty has been paid at the rate of 6d. per linear foot and not refunded.	positives 1d., negatives 5d. per linear foot of the standard width of 1⅜ inches; or in the case of sound tracks imported separately certain *ad valorem* duties imposed under the Import Duties Act, 1932.	positives ¼d., negatives 3¼d. per linear foot of the standard width of 1⅜ inches.	2d. per linear foot.*	
Other exposed kinematograph film			6d. per linear foot.*	

*Increased proportionately where width exceeds 1⅜ inches.

A Blow to Technicolor

PRODUCTION HERE MAY BE SERIOUSLY AFFECTED

The effect of the proposed tax on colour films made by the Technicolor process is little short of disastrous.

Some films planned to be made in Technicolor in this country may have to be abandoned. The use of three negatives of American-sensitized stock imposes an almost prohibitive burden at the proposed duty of 9½d. per square foot while the duty on matrix stock at 1d. per linear foot adds further to the seriousness of Technicolor's difficulties.

For distribution in this country Technicolor films made in America are sent over as three originals, each of which will bear the heavy duty of 6d. per linear foot.

If the course is pursued of sending over copies only this must inevitably mean the diminution of employment in printing and processing.

Comparatively, Dufaycolor, which employs one negative only and uses British stock, is in a far less hampered position. Indeed, the gap between ordinary black and white film and Dufaycolor is considerably narrowed by the Budget proposals, although costs will naturally rise owing to the Excise duty on British-produced film. Dufaycolor negative will rise by .52d. per foot and existing positive contracts will be raised by ½d., it is understood.

K.R.S. PRESIDENT'S MANIFESTO continued

of documentary films would be placed in a very precarious position indeed and short subject producers are of the opinion that the imposition of the proposed Excise tax may make it impossible for them to continue in production.

It is a matter of public knowledge that the film distributors, at the request of the Governors of the Royal Naval Film Corporation, arranged to supply films to the ships of His Majesty's Navy at a cost which made it possible for the Royal Naval Film Corporation to supply films to His Majesty's Fleet throughout the world. It must be realised that out of the funds of the sailors of the Fleet it would be impossible for them to pay the additional price and the effect of the proposed Excise tax would therefore be to place in jeopardy the continued supply of films to His Majesty's Navy.

The burden of the excise tax must place in jeopardy the continued production and distribution of newsreels, and this tends to eliminate a feature of film entertainment which is recognised as being of insstimable value in national life and affairs.

The proposed Excise tax on films cannot be justified upon any grounds whatsoever. If it were designed to raise revenue for national defence that would create quite a different position from that which the film Industry now faces of being asked to carry an additional tax burden to make up for the revenue which, as stated by the Chancellor of the Exchequer, has been lost by the elimination of tax on certain types of patent medicines and the reduction in the tax on admission tickets to the living theatre.

It must be placed on record that it does not appear to be reasonable or economic to place in jeopardy a vital British industry upon which tens of thousands of people are dependent for their livelihood.

BUDGET REACTION Continued

SHEFFIELD WANTS M.P.s TO PROTEST

Dangers to Exhibitors Foreseen

COST MAY BE PASSED ON

A RESOLUTION that individual members throughout the country should urge their M.P.s to protest against the Chancellor's Budget tax on film stock was made at the Sheffield C.E.A. meeting, held on Friday. The Chairman, Coun. Harold S. Gent, presided.

Regarding the proposed tax on films, DENNIS C. WALLS (Emery Circuit) said he thought that exhibitors were allowing the point to slip by without realising the full gravity of the situation. An extra halfpenny would mean from £800,000 to a million pounds imposed extra on the Industry, and it was not likely that the renters would foot the bill, but they would pass it on to the exhibitors. On the other hand, they might put on poorer stock.

"If it is passed on it will mean that each theatre will have to bear an extra £200 approximately per year. That is something we must realise, and the same thing will apply in regard to feature films, and there is the possibility that they will be run so long as to be in a shocking state.

"There is no time for branch meetings or anything else. We have been in touch with Mr. Fuller and we should all try and get in touch with our M.P.s immediately."

Mr. WALLS added that if the positive film coming into this country was to be duped or used for duping purposes the tax should be the same as for the negative; this would stop duping. He added that newsreel companies and renters were raising the question, but he did not think it should be left to them alone.

A. R. FAVELL said he agreed with Mr. Walls that members should approach their M.P.s. It seemed strange to him that this should be done at the expense of the kinemas. They had approached the Chancellor and asked for a very simple and small reduction in the Entertainment Tax in view of difficult times and now there was an increased burden.

Support for Deputation

A resolution was carried that the head office get in touch with the K.R.S. to approach the Chancellor.

It was also recommended that members get in touch with their M.P.s H. B. WRIGHT said he would like the question of probable poor copies as being a danger to the public being stressed.

Mr. KEETON's amendment that nothing should be done in the matter was defeated.

Above All: Rentals

A motion from the previous meeting, proposed by W. C. HARTE, was discussed. This read:—

"That the Sheffield branch support the proposal of the Leeds branch that more time be devoted at the Summer Conference to discussion on reduced film rentals and percentages and ridiculous barring by the circuits; also that our delegates be instructed to support any motion for a reduction of film rentals and percentages whenever these questions are raised at the General Council meetings, and that more time should be devoted to this important matter."

Mr. HARTE said he did not think enough time was devoted to this important matter. The most important thing to the independent exhibitor was that he was paying too much for film hire. He was not making a pass against any individual renter, but at the same time over a period of five years they had raised rentals generally from 35 to 40 per cent. The latter seemed to be the minimum they could work on, and no small exhibitor could work equitably on that.

More time could be devoted to the subject in bringing it as a general item to the K.R.S. There ought to be more discussions.

Mr. FAVELL said the matter had been before the K.R.S. many times and the K.R.S. said they could not interfere with the individual trading methods of their members. It was for individual exhibitors to deal with individual renters. Going to the K.R.S. was not the way. It depended on the exhibitors.

Mr. WALLS agreed. Efforts had been made with but negligible results. The only thing he thought might possibly be tried was co-operative booking, which had been rather flogged, but what action would the K.R.S. take in regard to co-operative booking? Would they place them on the barred list—he thought not.

W. F. BRINDLEY said he thought the resolution a waste of time. The only thing they could do to get results was to try and secure unity in the various sections. He said he had been to many summer conferences and seen it ridiculed.

The booking of films on a co-operative basis would bristle with difficulties, said Mr. WALLS, but if co-operative booking should come up, he hoped the delegates would investigate it with a view to supporting it. The resolution was carried.

The chairman and secretary and Mr. Favell will act as delegates of the branch at the Blackpool Conference.

Assessments

The CHAIRMAN said the question of revaluation, as brought up at the last meeting, was being considered and necessary steps taken.

The question of collective and service agreements with staffs was discussed, and it was finally decided that the secretary send members copies of both kinds of agreement, as sent from the head office, etc., for individual members to decide for themselves which to use. Two members said that circuits with which they were connected had issued individual agreements.

It was decided to hold the next meeting on Friday, May 19, instead of on the Wednesday.

Hull Discussion on A.R.P.

Practically the whole of the April meeting of the Hull branch was devoted to a discussion of the head office circular on A.R.P. R. C. Freeman (vice-chairman) presided in the absence of Ald. R. W. Wheeldon, who was engaged on civic business.

After the A.R.P. discussion, the branch decided to fulfil its promise and hold the next meeting at Grimsby. This will take place on May 17 and luncheon will be provided by the Grimsby members.

Delegates to the Summer Conference were nominated and included the chairman, vice-chairman and secretary, Brinley Evans, A. Spinks, and J. Wheeldon. Two members from Grimsby will be nominated at a later date.

A.B.C. TRIO THIS MONTH

Three openings during this month are scheduled by Associated British. These are the Ritz, Bradford, May 8; Ritz, Wallsend, May 15, and Ritz, Market Harborough, on May 22.

Mrs. Roosevelt, Samuel Goldwyn and James Roosevelt at the U.S. premiere of the Goldwyn production WUTHERING HEIGHTS

Tax Relief Queried in the House

WHY NOT THE KINEMA?

DURING the debates on the Budget resolutions in the House of Commons, Mr. W. Leonard, referring to the tax relief which was to be given to the living theatre, said that the Government had in the past made extensive use of the kinema on behalf of the Defence Departments, and for their general requirements, and they might give some recognition of the services that had been rendered by that Industry.

At the present time, seats up to 6d. were free of tax, but the 9d. seats bore a tax of 1½d. On that account the trade regarded seats at that price as not being a good business proposition, and there was a possibility of their gradually being relegated to a secondary position. If that happened, it was obvious that the Chancellor would not only place obstacles in the way of people who devised a type of seat a little better than the 6d. seat, but the income that he would receive from the taxation on kinema seats would be considerably reduced. "I trust," added Mr. Leonard, "that the Chancellor will give some attention to the representations which have been made on this point."

CUSTOMS & EXCISE STATEMENT

Film Makers' Obligations

CUSTOMS and Excise Commissioners issued on Saturday a notice to film manufacturers setting out their obligations under the Budget.

The notice states:—

(1) A resolution introduced in the House of Commons on April 25, 1939, provides for the imposition as from May 1, 1939, of an Excise duty on sensitised photographic plates and film (including kinematograph film and paper negative film), other than X-ray plates and film, manufactured in the United Kingdom, at the rate of 4½d. per sq. ft., and for the imposition of an Excise duty of £1 on a licence to be taken out annually by every manufacturer of sensitised photographic plates and film. It is also provided that any perforations in any piece of photographic film shall be included in computing its area.

(2) For the present, subject to satisfactory arrangements being made, the charge for duty may be raised at the stage when the plate or film has been cut into the required sizes and packed for despatch or storage (heading (c) in paragraph 7).

(3) Under Section 6 of the Finance Act, 1925, the Commissioners of Customs and Excise may make regulations for the purpose of securing payment of the duty if and when the Finance Bill giving effect to the resolution becomes law.

(4) Every manufacturer will accordingly be required to take out a licence to manufacture sensitised photographic plates and film, the duty on which will be £1 per annum, and which will expire on April 30 in each year.

(5) Every manufacturer must also deliver to the proper officer of Customs and Excise an entry in writing of the premises and of all rooms or places used for the manufacture and storage of sensitised photographic plates and film, or for the storage of materials to be used in such manufacture.

(6) Every manufacturer should at the time of packing the finished goods arrange for the serial marking of packages for identification purposes, and must keep an account in respect of each day's production showing in respect of each package the quantity of square feet and the type of sensitised plates or film contained therein, and the identifying mark or number borne by the package.

(7) Every manufacturer must keep on the entered premises, in a place accessible to the officer, a manufacturer's entry book in which he is required to enter not later than noon on each working day particulars in respect of the operations of the previous working day, as shown by the titling of the book, of the quantity in square feet of:—

(a) Base material received into the emulsion coating department.

(b) Material rejected as faulty, wasted, or removed for factory test;

(c) Sensitised photographic plates and film manufactured (see paragraph 2).

(8) Manufacturers will be required as soon as practicable to enter into bond to the satisfaction of the Commissioners for payment of the duty accruing during the interim period, if and when the Finance Bill giving effect to the Resolution becomes law.

Immediate application should be made to the local officer for a bond to be prepared. The application should state the names of two proposed sureties, or the name of a guarantee society who will act as surety, and should also give an estimate of the amount of the duty likely to accrue in a period of four months.

There will be no objection to any manufacturer reducing his liability under the bond during the interim period by depositing the duty with the Collector of Customs and Excise as it accrues month by month.

(9) A deduction from the provisional duty charge will be allowed in respect of sensitised plates or film manufactured on or after May 1, 1939, which have been removed direct from the factory for exportation or shipment as stores. Notice to export must be given in advance on the appropriate form of shipping bill and the goods must be produced for examination if required by the local officer surveying the factory and also to the Customs officer at the place of shipment.

(10) In regard to contracts made before the operative date of the duty Section 10 (1) of the Finance Act, 1901, provides that where any new Excise duty is imposed, and any goods in respect of which the duty is payable are delivered after the day on which the new duty takes effect in pursuance of a contract made before that day, the seller of the goods may, in the absence of agreement to the contrary, recover, as an addition to the contract price, a sum equal to any amount paid by him in respect of the goods on account of the new duty.

(11) Any further information may be obtained from the local officer of Customs and Excise.

Sunday Trade Shows Out of Favour

NOTTS AND DERBY STAY AWAY REQUEST

AFTER discussion, members of the Notts and Derby branch of the C.E.A. decided at last week's meeting to register officially their objection to the Sunday Trade show, and passed a resolution to that effect.

It was agreed to convey the resolution to the K.R.S., and the Birmingham, Leicester and Sheffield branches. It was in the following terms:—

That the members of the Notts and Derby branch be requested to refrain from attending Trade shows held on Sundays, other than those already contracted for."

The discussion arose when the SECRETARY read a letter from a renting firm asking whether the branch members had any objection to Sunday Trade shows, as the firm in question understood that other renting firms were giving them successfully in Nottingham.

A member stated that in his opinion the attendance of the general public at Trade shows was of definite detriment to the local exhibitor's business. If Trade shows were held on such days and at such times few of the general public could attend, it was more advantageous to the exhibitors.

Experience had shown that a far greater proportion of dead-heads attended Trade shows on Sunday nights than any other time, and he was as a consequence on business grounds opposed to Sunday Trade shows.

This opinion was shared by the majority of members, and H. ELTON put the proposition, with J. DREW seconding.

Free Shows

Free shows were again discussed when H. ELTON reported a free show in connection with the meeting of a Parliamentary candidate at which such films as "Our Island Nation," "Mickey's Amateurs," "Boys Will be Boys," etc., were shown.

It was pointed out that free shows given on 16 mm. sub-standard stock were difficult to deal with, and that the matter was receiving attention of the Home Office. The main complaint in this case was that the chairman of the political party concerned had in many cases called upon the kinemas for assistance, and it was felt that the time had come when the kinemas generally should consider their position if they are to be faced with opposition of this kind.

The matter was fully considered, and it was unanimously resolved that the whole facts of the case be submitted to the General Council for discussion.

Seat Control

With regard to Kinematograph Licences for 1940 issued by the Notts C.C., the SECRETARY reported having received a letter from the Clerk to the Council containing a draft of the new conditions which it was proposed to attach to licences, such conditions having reference to the disclosure of available seating and prices.

After a short discussion the members felt that, as the communication had been received too late to be placed on the agenda, consideration of the matter should be deferred until the next meeting to give the affected members an opportunity of giving consideration to the matter.

S.O. and the Employee

The CHAIRMAN said that the matter of Sunday opening in Nottingham had been placed on the agenda for report only. A member stated that in view of the many erroneous statements which appeared in the Press regarding working employees seven days a week, it should be recorded that under the Sunday Entertainments Act, 1932, the condition of the opening of kinemas on Sunday is that no person can be employed on the Sunday who has been employed on each of the six previous days in any kinema whatsoever; any employer employing a person on Sunday contrary to the regulations is liable to a fine of £20.

It was further resolved that the Nottingham City Corporation be informed that on any future discussion or proposal regarding the opening of Sunday kinemas, the Association would appreciate an opportunity of expressing the views of its members.

Mr. POLLARD, as a member of the Committee, gave the members further information regarding the approaches which had been made to Western Electric for further reduced charges.

A.R.P.

It was reported that Nottingham was now the centre of one of twelve areas into which the country had been divided for A.R.P. purposes, and that a map indicating the positions will shortly be circulated to the branches.

As the whole matter will be dealt with in an area which would probably extend beyond that covered by the branch, it was resolved that the discussion on the whole matter be deferred until the particulars had been issued from head office, when the secretary was authorised if necessary to call a special meeting.

Charity

The Charity Committee reported that, including a donation in lieu of opening, the total receipts of the Sunday charity shows in March had amounted to £655 9s. 11d.

Samuel Goldwyn PRESENTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM
WEST END · MAY 5 · 10.30

•

CARDIFF
EMPIRE · MAY 4 · 11.0

•

LEEDS
SCALA · MAY 5 · 10.45

•

NEWCASTLE
QUEENS · MAY 9 · 10.45

•

GLASGOW
PIC. HOUSE · MAY 10 · 10.45

WUTHERING HEIGHTS

CO-STARRING

MERLE OBERON • LAURENCE OLIVIER • DAVID NIVEN

with

FLORA ROBSON • DONALD CRISP • GERALDINE FITZGERALD

Directed by WILLIAM WYLER • Distributed by

EVERYTHING YOU NEED FOR BIG
MYSTERY · CONFLICT . . . IT'S RIGHT U
WITH ITS ESPIONAGE BACKGROUND

SPIES O

KINEMATOGRAPH WEEKLY

Spies of the Air

Associated British Pictures *British (A)* *Directed by* *David MacDonald* *Featuring* *Barry K Barnes, Roger Livesey* *6,982 feet* *Release not fixed*

Workmanlike espionage melodrama, in which sus penseful story of test pilot's bid to steal secret of aeroplane super-charger for enemy power grips interest throughout. Neatly worked-out plot is put over with dramatic punch, and effective aviation thrills, subsidiary "triangle" drama and amusing by-play combine to build up excellent popular entertainment with topical angle.

Story.—Houghton, an aircraft designer is at work at a secret aerodrome near Salisbury Plain on a new super charger that will make British fighting 'planes supreme With him are his wife Dorothy Madison an assistant, and Thurloe his test pilot Thurloe is in love with Dorothy who is inclined to listen to his advances In the mean while, the Secret Service has discovered that a bid is being made by spies to obtain details of the invention

When Houghton discovers that his papers have been dis turbed suspicion and distrust spread like a fungus over the little colony on the aerodrome Though there are many alarms and excursions the day of the test arrives with the plans still safe Thurloe (who is actually the spy) takes the machine up with the only copy of the formula He transfers the plans to another plane in mid air White hall, however, has got on to his game, and the other plane is a Government one When he returns Thurloe is exposed In endeavouring to escape in the airplane he crashes, and is killed.

Acting.—Barry K Barnes lends a disarming charm and conviction to the rôle of Thurloe which, with the fact that audiences are used to seeing him as the hero, will distract suspicion from the character to the last Roger Livesey is effective as the inventor, and Joan Marion is attractive as his erring wife, as well as rising to the opportunities for emotional acting the rôle affords Felix Aylmer John Turnbull and Henry Oscar head a first-class supporting cast.

Production.—Most of the action takes place at the secret aerodrome, a particularly effective setting, in which the atmosphere of strain and fear is excellently built up with out any sacrifice of speed The film moves briskly from the opening shot to the thrilling climactic 'plane crash Aerial shots, though on a minor scale are convincing and spectacular

The plot keeps the audience guessing as to the real culprit with the usual number of misleading trails and the identity of the real culprit is well concealed to the last minute Humour is well put over in form of badinage and horse-play between principal male characters while sub sidiary illicit romance drama lends additional force to main story

Points of Appeal.—Gripping story attractive stellar par travals aerial thrills and topical theme

TO DAYS CINEMA

"SPIES OF THE AIR"

ASSOCIATED BRITISH BRITISH 6,982 FEET CERT "A." RELEASE NOT FIXED
DIRECTOR David MacDonald. LEADING PLAYERS Barry K Barnes, Roger Livesey, Joan Marion
RECORDING SYSTEM RCA

Spy melodrama. Colourful story of how British Secret Service discovers plot to sell plans of secret aeroplane. Narrative takes full advantage of melodramatic licence, but appeals readily on thrilling aerial sequences of plane trailing, sex intrigue involving wife of trusting aeroplane designer and best-friend test-pilot, mysterious and suspenseful espionage incident dealing with theft of valuable aerial plans, and sensational surprise climax in which test pilot photographs plans in mid-air and passes film to strange 'plane alongside before crashing to spectacular death, surprise twist proving at once exciting and harrowingly realistic. Cheery comedy and tense illicit romance, latter ingeniously bound up in narrative device. **Forceful direction, powerful all-round portrayal, realistic "shadow factory" back-grounds. Excellent popular entertainment with topical appeal.**

Making allowance for melodramatic licence, one may allot full marks to this colourful tale of espionage for its very ingenuity Certainly it leads the onlooker completely up the garden as regards the identity of the leading crook, and there will be few indeed who will have marked him down before the director has decided that the appropriate moment has arrived. To this narrative interest may be added very considerable dramatic and suspense values, plus angles of aerial thrill and sex intrigue which all tot up to most satisfying melodramatic entertainment.

The main incident turns on aircraft designer Houghton, with whose wife test pilot Thurloe is in love. Quaintly enough, Houghton allows his wife to keep her jewels in the safe where he keeps his secret documents, and when some valuable papers are copied, both the wife and her lover Stuart are blackmailed by a mysterious a visit by a mysterious Stuart suspected of being a spy, but he appears to be forgotten when Thurloe accidentally kills the mechanic. There is Thurloe takes up a secret 'plane for a test, and is then seen to photograph the precious plans and pass the film to a strange 'plane which flies over. But its British Secret Service have anticipated him, for the mysterious Stuart was a British agent, and in making a frenzied bid for safety when he sees the game is up. Thurloe crashes spectacularly to his death.

The development proceeds crisply along lines of thrilling aerial tests, baffling spy intrigue and illicit romance, highlighted by the sensational revelation that the test pilot is behaviour of the casual Stuart and the apparently extraordinary himself an anti-British spy. Both these latter sequences have been most discreetly handled by David MacDonald, who keeps the secret well up his sleeve until it explodes with a dramatic punch that is shattering in its surprise and suddenness.

The picture is also finely served by its actors, with Barry K. Barnes suave yet assertive as the double-dealing Thurloe, Roger Livesey finely matter-of-fact as the too-busy husband, and Joan Marion especially appealing as the neglected wife who lends an ear to the wooing of her husband's best friend. Further compelling work comes from Felix Aylmer, Basil Radford in engaging comedy relief, John Turnbull Henry Oscar and Edward Ashley the latter in a well-shaded study of the mysterious Stuart.

C. A. W.

FAULKNER'S

"WHAT A TITLE NOW AND FOR SOME TIME TO COME! A BRITISH PICTURE, WELL PRODUCED, CHARACTERISED, AND WITH THRILLS AND SUSPENSE, BARRY K. BARNES, WHO IN 'THIS MAN IS NEWS' CAME RIGHT OUT ON TOP, PLAYS THE VILLAIN IN THIS PICTURE AND DOES HIS JOB WELL. CAPITAL DETAIL, CLEAR CUT STORY, AND, IF YOU LIKE, TOPICAL AT THAT, YOU—BEARING IN MIND THE 'A' CERTIFICATE, AND THE SUBJECT SO FAR AS YOUNGSTERS ARE CONCERNED—SHOULD FIND THE ADULT POPULATION RESPOND WELL TO THE PICTURE WITH A TITLE THAT BREATHES TOPICALITY AND EXCITEMENT."

The Daily

BARRY K. BARNES SOARS TO NEW HEIGHTS OF SCREEN PRO

G YOU NEED FOR BIG MONEY · DRAMA
ONFLICT . . . IT'S RIGHT UP TO THE MINUTE
PIONAGE BACKGROUND ·

SPIES OF THE AIR

TO DAYS CINEMA

"SPIES OF THE AIR"

ASSOCIATED BRITISH — BRITISH — 6,982 FEET — CERT "A" — RELEASE NOT FIXED
DIRECTOR David MacDonald. LEADING PLAYERS Barry K Barnes, Roger Livesey, Joan Marion
RECORDING SYSTEM RCA

Spy melodrama. Colourful story of how British Secret Service discovers plot to sell plans of secret aeroplane. Narrative full of danger of melodramatic licence, but replete with thrilling incidents and exciting situations. Story involving wife of traitor, who is ignorant of his activities, and suspense until mysterious and unsuspected villain is unmasked. Good backgrounds and settings, plenty of thrills in which hero and heroine are involved in dangerous adventures, and a powerful climax in which hero is trapped in blazing aeroplane. Capable performances by Barry K. Barnes and Roger Livesey as British Secret Service agents, Joan Marion as wife of traitor, Basil Radford as comic detective, Henry Oscar as villain, and Felix Aylmer as Government official. Direction, photography and recording satisfactory. Forceful direction, powerful all-round performance by Barnes and Livesey, and grounds. Excellent popular entertainment with topical appeal.

Making allowance for melodramatic licence, one may allot full marks to this colourful tale of espionage for its very ingenuity. Certainly it leads the onlooker completely up the garden as regards the identity of the leading crook, and there will be few indeed who will have marked him down before the director has decided that the appropriate moment and suspense had arrived. To this simplicity is added that the very considerable dramatic and suspense values, narrative interest may be added sex intrigue which all tot up to most satisfying melodramatic entertainment.

The main incident turns on aircraft designer Houghton, with whose wife test pilot Thurloe is in love. Quaintly enough, Houghton allows him to keep her jewels in the safe where he keeps his secret documents and when wife test pilot is copied, both the wife and her lover are suspected of being a spy, but the a visit by a mysterious stranger who will have marked him down before the onlooker forgotten when Thurloe accidentally kills the stranger in a fight. Finally, precious plans and a secret plane for a test, and is then seen to photograph its British Secret Service agent, and in making a frenzied rush for safety when he sees the British agent, Thurloe crashes spectacularly to his death.

The development proceeds strictly along lines of thrilling aerial tests, baffling up. Thurloe crashes spectacularly to his death.

spy intrigue and quiet romance in the approved style, with Barry K. Barnes suave yet forceful as the capable spy, both the romance and the espionage being efficiently handled by David MacDonald, who keeps things moving at a cracking pace. Joan Marion is the attractive and quiet romance in the approved style, with Barry K. Barnes suave yet himself on anticipated lines, but the surprise and sleeve until the explodes with a dramatic punch that keeps the audience guessing to the last.

The picture is also finely served by its actors, with Barry K. Barnes suave yet assertive as the double-dealing Thurloe, Roger Livesey finely matter-of-fact as the too-busy husband, and Joan Marion especially appealing as the neglected wife who comes to an ear to the wooing of her husband's best friend. Further competing work lends from Felix Aylmer, Basil Radford in engaging comedy relief, John Turnbull, Henry Oscar and Edward Ashley the latter in a well-shaded study of the mysterious Stuart.

C. A. W.

The Daily FILM RENTER

a prison rescue worker and
, has leading lady role

Spies of the Air

Assoc British (British National) — Cert "A" — 6,982 feet

Stars: Barry K. Barnes and Roger Livesey
Director: David MacDonald. Release Not Fixed

Espionage drama with a punch, dealing with renegade test pilot's plan to steal aeroplane super-charger drawings for enemy power. Identity of culprit well hidden until climax, while numerous people come under suspicion following adroitly placed red herring clues. Aerial shots excellent, finale features realistic crash, and British Secret Service seen in action. Barry K. Barnes and Joan Marion make eminently satisfactory leads in thoroughly acceptable popular entertainment.

Whitehall's famous "M I" Department matches wits with an enemy spy in this gripping melodrama, the plot of which concerns efforts by a foreign power to secure intimate details of a new airplane super-charger that will give the British flying arm supremacy in the skies.

A number of people are suspected of having something to do with the scheme, but in the end the culprit is revealed as a hard-up test pilot driven to treason by threat of unpaid bills, his identity neatly hidden until right at the climax, when he crashes in a plane during an abortive get-away attempt.

The Secret Service-versus-spy interplay is deftly handled, the denouement packs a surprise packet, and there are some really fine aerial shots, including the crack-up, which has been realistically staged.

A romantic undercurrent of considerable piquancy is introduced when the spy conducts a clandestine affair with the wife of one of the men working on the super charger designs.

Barry K. Barnes is an excellent choice for the role of the espionage agent, and by virtue of the fact this is the first time audiences have seen him in the role of a villain, he will probably be the last to come under suspicion. He acts the part with an airy nonchalance that is completely disarming, and does some particularly good work at the end, when he knows the game is up. Joan Marion's wife is a splendid portrayal, her emotional work having undeniable power. Roger Livesey, Felix Aylmer, Basil Radford, Henry Oscar, and Edward Ashley also contributing effective performances.

Direction has punch, and the settings are convincing, especially one depicting an out-of-the-way aerodrome on the fringe of

STARRING
BARRY K. BARNES
and
ROGER LIVESEY
with
BASIL RADFORD
JOAN MARION
FELIX AYLMER

A BRITISH NATIONAL PICTURE
Directed by DAVID MACDONALD
Released by
ASSOCIATED BRITISH
FILM HOUSE, WARDOUR ST., W.1

IMPARTIAL

"SPY DRAMA WITH A DOMESTIC TRIANGLE THEME TO GIVE IT GOOD HUMAN INTEREST. IT IS NICELY ACTED AND PRODUCTION IS EFFICIENT. THE AEROPLANE FLIGHT AND CRASH SCENES ARE VERY WELL DONE . . . BUSINESSLIKE PRODUCTION, AGREEABLE PERFORMANCES AND AIR THRILLS ARE THE MAIN ANGLES OF APPEAL."

DARS TO NEW HEIGHTS OF SCREEN PROMINENCE IN "SPIES of the AIR"

Paramount's

STOLEN LIFE

ODEON THEATRES LTD

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DIRECTORS F. STANLEY BATES · HON. D. B. ASTOR · S. A. BENNETT · J. A. DAVIS · W. G. BLOCK F.C.A. · GEORGE ARCHIBALD Jr. · L. W. HANSON

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C. Dickinson Esq..
Paramount Film Service Ltd.,
162-170, Wardour Street. W.1.

Dear Mr. Dickinson,

After the Trade Show of "STOLEN LIFE" there were expressions of doubt as to Box Office value, and certain Trade papers gave reports which, to my mind, were an injustice. It therefore gives me all the more pleasure to inform you that we have done exceptionally big business on this film and it has met with the approval of all audiences.

Bearing in mind that the North London release date was the commencement of the warm weather, the returns greatly exceeded our expectations.

This is another British Production which can be added to the ever growing list of successes.

Yours sincerely,
For ODEON THEATRES LTD.
W. Phillips,
PERSONAL ASSISTANT TO THE MANAGING DIRECTOR.

THE MACNAGHTEN VAUDEVILLE CIRCUIT L

COMMERCIAL AND FINANCIAL DEPARTMENT
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TELEPHONE 5120

D. Gilpin Esq.,
Paramount Film Service Ltd,
22-24, Dickinson Street,
Manchester 1.

Dear Mr. Gilpin,

I am writing to let you know how well "Stolen Life" is doing for me this week.

On Easter Monday when we were twice nightly, we booked out for both houses, and on Tuesday with a continuous show, I had my house full card up by 7-45PM, we then kept filling up as they came out.

Considering the hot spell we are having this is very encouraging for the rest of the week.

Allow me to thank you for a very good Box Office attraction.

Yours faithfully,
H. Waken
Manager.

You can't afford to miss it!

PROVED *Entertainment* FOR EVERY CLASS OF HALL!

STOLEN LIFE

SCREEN PROPAGANDA TO OPPOSE NEW DUTIES?

Leeds Branch's Bitter Criticism

"IT'S THE EXHIBITOR WHO WILL HAVE TO PAY"

OUTSPOKEN criticisms of the Budget marked the April meeting of the Leeds Branch, at which J. X. Prendergast, of York, presided. Members also discussed at length the arrangements that might be necessary to safeguard the staffs and patrons of kinemas in the event of war.

Continuing his report, Mr. WHINCUP referred to the extra tax on film which would probably ultimately find its way to the exhibitor.

Mr. METCALFE: In London in renting circles they are taking a very serious view of the new tax. The Chancellor expects the tax to yield him that sum in revenue, but some of the people in the Trade are estimating that the cost to the Industry alone will be at least a million. Of course, it will be the exhibitor who will have to pay.

The producer will pass the duty on to the printer, the printer, in turn, will pass it to the renter, and he, in turn, will pass it on to the exhibitor. It will have to come out of the box-office ultimately. That is certain. We refrained, for reasons of patriotism, from pressing for any reduction in Entertainments Tax this year, but not only has the Chancellor declined to give us any relief but he has imposed this further burden upon us.

In my opinion we ought to join with the renters, who have already decided to resist the imposition of this new duty by every means in their power.

A Limitation of Prints

Mr. PRENDERGAST: We asked for a penny off the Entertainments Tax. It has been given to the live theatres. I think we may congratulate them on getting it, but there is no denying the fact that in some way or other this Industry can get no help at all from the Government.

When you remember the number of people for whom we find employment, the importance of our business to the authorities from a propaganda point of view, and the revenue which we provide both in transport and in rates and taxes, our treatment is deplorable.

Ultimately, where a firm has got 70 copies, say, of a film to issue, the very economics of the situation are going to limit the number of copies that are put out. If it happens that a film has a good run in the first instance and the number of copies is going to be limited because of the added cost many of the smaller undertakings are going to experience the greatest difficulty in getting copies at all.

Mr. METCALFE: If it is going to cost our Industry £1,000,000 a year it is equivalent to a tax of 2½ per cent. on total turnover. We cannot possibly stand it. There will have to be a scaling of prices upwards just as has happened with the prices of tobacco to the public.

Mr. PRENDERGAST: Any attempt to raise prices in the kinema to-day would in my opinion be futile. With the increase in the cost of cigarettes and tobacco, coupled with the increase in the price of sugar, it probably means an extra 2s. per week in working-class homes. In my opinion, this tax is going to deprive a lot of people of the privilege of going to the kinema at all.

As we are receiving no consideration whatever from the Government we might very well consider withdrawing from our screens all the publicity which we at present are expected to give to the Government.

Mr. METCALFE: The Budget savours very strongly of class legislation. There is no certainty at all about the amounts which any of the new taxes will bring in. People with high-powered cars can easily evade the tax by changing over to lower-powered cars, but the small man who drives an 8 h.p. car can't do anything about it. It is the poor man who is going to pay all the time.

Publicity for Protest

C. H. WHINCUP: The time has come when we ought to use our screens for propaganda in our own interests. We have used them for propaganda for the Government and for various charitable organisations until our patrons are completely sick of it. We have been mugs long enough, and it is time we did the same and sensible thing.

I should like our Association to take steps to produce a suitable film which we could put upon our screens and endeavour to influence public opinion and the vote of the Electors against the Government. In my opinion there has not been enough said [illegible] the amount of money being spent by the Government on television—in favour of a favoured few.

Mr. METCALFE: No patriotic person at the moment wants to do anything that will embarrass the Government, but the way in which his trade and others are being treated by the present Government is really deplorable. Private traders are given no protection at all, and it seems to me that the Government is working entirely to benefit the trusts.

There was a tax of 5d. a foot on negatives previous to this Budget, and it may be suggested that it has been deliberately evaded by the making of lavender prints and printing from them. Personally I don't think that is a fair interpretation of what has happened.

Mr. PRENDERGAST: The production of lavender prints cannot truthfully be said to be a dishonest evasion of the duty. It is merely a natural trade development.

Mr. METCALFE: We ought to remember that if we charge for all the propaganda which we have put out we should liquidate that million pounds completely and very quickly.

Unanimous

It was finally decided to adopt a strong resolution deprecating the new tax on film and asking for its abolition, urging upon the General Council to use every endeavour to bring about this result.

To press that the new scale of Entertainments Tax as applied to the live theatre should be applied also to the kinema, and that the attention of the Government should be called to the valuable services rendered by the Trade to Government departments in the way of propaganda; and that the Government be informed that the Trade was seriously considering the desirability of utilising the kinema screens of the country to influence public opinion against the Government.

This resolution was moved by C. H. WHINCUP, seconded by HORACE MASTERMAN (Dewsbury) and unanimously carried.

The question of linking up with the local authority; of any air raid warnings being audible at every kinema, and fire-fighting appliances were discussed.

C. P. METCALFE urged that it would be extremely unwise for exhibitors to wait until trouble actually arrived before taking steps to protect their property, their staffs and their patrons, and it was unanimously decided to form a small special sub-committee to make inquiries. This was constituted as follows: J. X. Prendergast, H. Hopkins, C. P. Metcalfe, C. H. Whincup, E. M. Rush (secretary) and either Mr. Horsfall or Mr. Mitchell (G.-B.).

Exhibitors Give Ambulance

The attention of members was called to the recent gift of a new motor ambulance to the Leeds General Infirmary by the exhibitors of the city, and E. M. RUSH reported that they still required the sum of about £160. Members of the branch will be invited to contribute to liquidate the debt.

A Warning

C. H. WHINCUP, after reporting on the General Council meeting, emphasised the importance of extreme caution regarding any publicity they might give to emergency announcements. No manager should make any public announcement unless he had received a proper request in writing.

A net profit of £71 15s. 7d. was realised at the recent dance organised by F. J. Smidmore, Gaumont Palace, Derby, for G.-B. Benevolent Society.

PARAMOUNT'S LATEST BRITISH SUBJECT

A final reading at Lady Oxford's house for FRENCH WITHOUT TEARS, the Paramount film which started at Sound City this week. Left to right, Roland Culver, Guy Middleton, Ray Milland and Ellen Drew, Kenneth Morgan, Terence Rattigan, author, Anthony Asquith, director, Mario Zampi, producer, and David Tree

First Comment Made In Commons

MAY MEAN END OF COLOUR FILM

THE first reference to the new film stock duties in the House of Commons was made on Monday night when Sir Adrian Baillie, a director of British Technicolor Co., said if these were applied it would probably mean the closing down of the company here.

The British Technicolor Co., of which he was a director, had only been in operation two years.

On the basis of 1938 the duties under the new schedules would amount to approximately £50,000 import and £26,000 Excise, compared with a total duty charged last year of nearly £29,000. These duties bore eight times more heavily on colour film production than on ordinary black and white film, because eight copies had to be made before making a print.

Last year the foreign sales of Technicolor films amounted to 4,210,000 ft., or about 30 per cent. of the total output. The majority of foreign producers who could obtain the same product from Hollywood would take that course in order to avoid the increased duties, and the substantial export market which the British company had been building up in the last two years would be wholly eliminated.

It was reckoned that, taking the home market into consideration also, new duties would cause a total loss of about 50 per cent. It was estimated that the duties would increase the cost of one foot of film by more than 2.2d., which in itself was greater than the proposed duties on foreign film. He hoped the Treasury officials would meet representatives of the Industry and discuss the matter.

Capt. Victor Cazalet said that the colour film Industry was as efficient as in the United States and it would be a great pity if anything were done which would spoil its progress.

TELEVISION PRICE FACTOR

£200 Per Set Mentioned at Leeds

J. X. PRENDERGAST, at the Leeds C.E.A. meeting, said that if and when television became practical for kinemas, there ought to be a really able business and technical committee to decide which was the right set for exhibitors to instal. Otherwise they were quite likely to be faced with fabulous demands for equipment, just as they were with the advent of talkies. If they got heavy service charges superimposed upon the initial costs, it was going to be a sorry position.

C. P. METCALFE: I have discussed this matter with an expert on the subject, who tells me that he could make a set suitable for any theatre for £200 and could make a profit.

W. GREENWOOD: Shall we have television available in the kinemas in 12 months or two years?

Mr. PRENDERGAST: Television is already being used, and in some cases very successfully used. We should be lacking in foresight if we ignored it as a practical possibility any time within the next two years. The price factor is what we have to look at, and technical and commercial points regarding the development of television should be the chief concern of this Association.

7,500 VOTES CAN'T BE WRONG

New Move for S.O. at Bridlington

A further move to secure Sunday opening at Bridlington is to be made by the Bridlington Municipal Society.

At a meeting presided over by R. Limon, the Society passed a resolution calling upon the Town Council to take steps for a poll of ratepayers regarding Sunday opening.

A recent unofficial poll resulted in 7,500 local ratepayers voting in favour of such opening, but at a recent meeting the Town Council decided to take no action in the matter.

The secretary of the Municipal Society (J. W. Storey) reported that the Society had agreed to send a protest to the Council for disregarding the views of these ratepayers.

S. N. Pickard said it seemed to him as if the Council had made up its mind. They had, of course, a right to their opinion, but regard should have been given to the 7,500 voters.

WILLESDEN HIPPODROME

Alleged Infringements of S.O. Regulations

At Thursday's meeting of the Middlesex County Council the recommendation of the Entertainments Committee that proceedings be instituted against the licensee of the Willesden Hippodrome was approved.

The Entertainments Committee of the Council reported that upon the occasion of an inspection of the Willesden Hippodrome by the County Council's inspectors on Sunday, March 26 last, it was found that four exit notices at gallery level and one exit notice in the common circle and stalls right-hand stairs were not illuminated; the extract fan was not running; and the day-of-rest register was not available for inspection.

The Committee is of opinion that proceedings should be instituted in connection with these apparent infringements of the regulations subject to which the County Council's permission to open the premises on Sundays was granted.

"Come Back to Erin," produced by British National, has been selected for exhibition in the United Kingdom Pavilion at the New York World's Fair.

This is the second of British National's more recent productions to receive this honour—"The Warning" was selected some time ago.

Surrey Waiting for H. O. Non-Flam Ruling

LONDON SEAT PRICE RULE ADOPTED

PENDING the Government decision on the Advisory Committee's investigation into the non-flam. situation, the Licensing Committee of the Surrey County Council announces the adjournment of applications for licences for the showing of non-flam. subjects in the county area.

Phyllis Brooks, the Hollywood actress, who has arrived to play the feminine lead in THE FLYING SQUAD, for Walter Mycroft, at Elstree (Associated British)

The Chairman (Ald. S. Mussell) referred to an application by the Croydon Corporation for a licence to show non-flam. films at its sanatorium at North Cheam and stated that the committee proposed to defer consideration as an investigation was being conducted by the Government.

We feel it best, he said, to adjourn the application until the next meeting as some recommendation may be forthcoming from the Home Office in the near future. The interests of the applicant and the committee will be safeguarded in this way, he added.

Seat Price Control

The committee has decided to follow the example of the London County Council and to adopt a new rule of management controlling the prices of seats in kinemas. The regulation is on similar lines to that of the L.C.C. and includes the installation of a seat indicator and the necessary notices.

Temporary Television Licences

A recommendation has been made that applications for the installation of television equipment should be granted for a temporary period of six months, with extensions of the period subject to further consideration.

Standing Undesirable

A resolution from a sub-committee has been approved by the Licensing Committee that standing in places of entertainment licensed by the council be eliminated within a period of five years. The sub-committee considers that standing is undesirable and that where practicable seats should be provided in lieu of standing accommodation.

SCOTS FEAR BIG CIRCUITS MAY MONOPOLISE TELEVISION

Possibility of Equipment Control

"A WORSE POSITION THAN WITH K.R.S."

QUESTIONS were asked at the meeting of the Scottish Branch concerning the policy of the C.E.A. regarding television and concern was expressed at the official attitude. Particular emphasis was laid upon the danger to the trade of the diffusion of entertainment subjects. The possibility of circuit control of television equipment was also mentioned. The members were assured by Louis Dickson, a member of the Television Committee, that these and other factors were receiving the attention of Headquarters. He stated that it would be at least two years before television reached Scotland.

George Singleton who is very concerned about the question of policy of the C.E.A., with regard to television

LOUIS DICKSON (Edinburgh), in the course of his report of the Television Committee, remarked that ten thousand sets had been sold, but the sale at the present time showed a decline from the boom experienced at the Boon-Danahar fight.

In answer to a question by Herbert Green, Mr. DICKSON said they found themselves in complete agreement with the renters, but there was to be another meeting if they had anything further to discuss.

GEORGE SINGLETON (Glasgow) said he was very concerned about the question of policy of the C.E.A. in regard to television, and also the whole department of television. Had the committee seriously considered what was to be the attitude of the Trade? He had heard that one member of the C.E.A. wanted private enterprise.

"The very best brains of our Trade should apply themselves to this problem to see that our interests are properly safeguarded. It would also be desirable that it be discussed fully by the branches, because it might mean in the future a radical change in our whole business."

Mr. DICKSON declared that the committee was watching all the points raised by Mr. Singleton. They were perfectly aware of the fact that certain members wanted special services for kinema television. They were keeping all that in mind, but the general trend of the committee was that they, of course, could not stop television. That was a dead certainty. "You cannot stop progress," he added.

At the same time what they were keeping in view was the interests of the exhibitors. The main point was to see that the television people did not get the films which the exhibitors had to pay for and televise them.

Television Control

Mr. SINGLETON said he was very concerned as to who was going to control kinema television. If it was to be some private company then the exhibitors will be worse off than with the K.R.S. Those were questions far more important to the committee than what someone had to pay for televising a fight. They might affect the whole entertainment business in the future. Now was the time to get in. Not even the B.B.C. knew what was going to happen.

"This is our business—purveying entertainment—and television will become a very important part of our programme in a very few years."

Mr. DICKSON thought the idea of two or three private sources distributing television would not ever arise. He did not consider the Postmaster-General would ever allow anyone outside the business interfering.

Film Diffusion

Mr. GREEN said there were two things that should be kept in view—the policy as regards news and the policy as regards the entertainment they were selling. They wanted to continue to sell them without anyone interfering. News was not important to them, but big pictures going on to the air would mean absolute ruin to them. How far would the B.B.C. go to tempt the film renter to put his films over the air? He could not see the B.B.C. paying for the bookings for all this country.

Mr. SINGLETON said that a wide showing of pictures by television would affect their business. The renters might do this, and we in Scotland might find that we were paying for films that had been televised. He thought television was going to have a very, very grave reaction on their future.

In his reply Mr. DICKSON disclosed that the B.B.C. were at one time prepared to make a newsreel of their own for diffusion over television.

Mr. GREEN recalled the early days of the talkies, when some exhibitors found they could not get sets as their competitors had signed contracts for their exclusive use. There was a danger that a circuit might decide on, say, Scophony, and no other house in Glasgow would get Scophony apart from the houses owned by the circuit.

Mr. DICKSON pointed out that two circuits were interested in two system of television. He assured the members that all the points they had brought up were being kept in mind by the committee.

Pickard Protests

At the opening of the meeting A. E. PICKARD made a protest about the minutes in regard to the appointment of Mr. John R. Turner as secretary of the branch. He, however, found no seconder for his amendment.

Submitting his report of the executive meeting, Mr. TURNER said that particulars about electricity charges had been obtained, and these were being considered. They would be remitted to the Technical Department in London to see what could be done.

Kinema Sunday Record

Mr. Turner announced that Kinema Sunday had brought a record total of £4,854 19s. 8d. The share for the Lord Provost's Fund would be handed over to Lord Provost Dollan at a function in the City Chambers on May 4.

R. MURRAY (Glasgow) asked about conscription. He had three members of his operating box who would be called up under the ages of 18-21. He was in favour of forming a kinema trade unit, with training days on Wednesday and Friday mornings.

The matter was remitted to the executive.

An appeal that members should hold Sunday kinema openings to aid the funds of the Scottish Ambulance Unit in Spain was made on behalf of Sir Daniel Stevenson by Mr. TURNER. It was agreed that this was a matter for each individual kinema to deal with.

The next meeting of the branch is on May 17.

SUNDAY NIGHT FILM SHOWS AT CLUBS

S. MIDLANDS COMPLAIN TO RENTERS

COMPLAINTS were made at the meeting of the Southern Midlands branch of standard film exhibitors on Sunday nights at clubs and a strong protest on the subject was made. It is revealed that the members had experimented with "Bank night" but were now discontinuing the policy.

The meeting, which was presided over by Theo. H. Fligelstone, discussed at some length the question of kinema exhibitions in clubs on Sunday nights.

It was found that in two clubs in the area standard films were being exhibited in unlicensed premises and that a charge for admission was being made.

The secretary, E. J. Carpenter, was instructed to supply full particulars to the General Secretary and to the solicitor, so that these performances should immediately be stopped.

It was also decided that complaints should be made to the renters who had been supplying films.

Bank Nights

The subject of bank nights was very fully discussed. The delegates to the General Council reported that the Council were definitely against members running bank nights.

The practice had been tried in America and was found detrimental. There were only two members in the Southern Midlands Area who were running bank nights, and an assurance was received from these members that the practice would cease.

R. CHETHAM gave the report of the General Council meetings, and MAJOR A. J. GALE gave the report on the work of the Television Committee.

Contract of Service

The SECRETARY read the contracts of service suggested by the Association solicitor.

Owing to the judgment in the Court of Appeal, members are advised that they should put staff on qualified contract. They should be given a week's notice and re-engaged on a written contract immediately the notice has expired.

A notice should be posted in the staff room to the effect that terms of service are weekly engagements, with payment during sickness, less any National Health Insurance receivable, subject to a week's notice on either side.

Emergency A.R.P.

W. R. FULLER (general secretary) gave a report on what kinemas might have to do in the event of outbreak of war. Members will be fully advised as early as possible on Air Raid Precautions as suggested by the Home Office. These instructions will be issued from C.E.A. head office.

The members of the branch appointed the officers of the branch, viz.: Chairman, vice-chairman, treasurer, and delegates, to serve on the Emergency Committee with the secretary, E. J. Carpenter, to act as convener.

Members of the branch who desire to attend the Summer Conference at Blackpool, as delegates of the branch, are requested to advise E. J. Carpenter, branch secretary, who will make arrangements.

The summer meeting is to be held in July, and the secretary will try to arrange a visit to a studio. Members will be notified as soon as arrangements are completed.

Films Council Meeting

Further meetings of the Cinematograph Films Council were held on April 26 to consider questions referred to them by the Board of Trade and matters arising and of their general statutory duties.

Western Electric Agrees To Service Cuts

NEW SCALE OF CHARGES

FOLLOWING negotiations with the Service Charges Committee of the C.E.A., the Western Electric Co., Ltd., has agreed that some further reductions in the service charges on most types of its pre-Mirrophonic equipments will be granted upon the renewal of the expiring lease contracts covering such equipments.

The terms which the C.E.A. is prepared to recommend to its Western Electric users are as follows:—

Equipment	Old rate per week	Present Rate per week	Further reduction per week on signing renewal of lease
1S, 1U	90/-	70/-	5/-
2SX	70/-	57/6	3/-
2U, 2UM, 2A, 2AM	50/-	50/-	No change
3SX	50/-	45/-	2/-
3AS, 3ASM, 3US, 3USM, 2S, 3S, 3U, 3A, 3AM, 4U	47/6	42/6	No change
4A, 4AM	35/-	30/-	No change

These reductions, it is pointed out by Western Electric, will be in addition to the substantial reduction which was made at the beginning of the year. They will come into effect as contracts are extended for a further term, but members will be able to obtain the benefit of the reductions immediately if they so desire as the Western Electric Co., Ltd., is prepared to accept surrender of existing leases and issue renewals. The further reductions will *not* be available until a renewal of lease is signed.

In order not to penalise exhibitors whose contracts do not expire immediately, Western Electric has also agreed that such exhibitors shall have the option of signing renewal contracts in advance so that they can get earlier benefit of the arrangement worked out with the C.E.A. Exhibitors who have already signed renewal agreements will be given the reduced rates, where reduced rates apply, from April 30, 1939.

The General Council of the C.E.A. now withdraws its recommendations not to sign a renewal contract with Western Electric and instead recommends that such contracts be signed in view of the satisfactory settlement of the service charges as set out above.

Concerning Mirrophonic modernisation the Western Electric Co., Ltd., are willing to quote terms and to extend the payments over periods of three, five or seven years.

Manchester Deputation To Police Chief

TROUBLE OVER REJECTED LICENCE CLAUSE

THE situation created by the police superintendent of one of the county areas covered by the Manchester branch in rejecting the suggested variation of the clause dealing with the employment of firemen in kinemas was considered by the executive committee of the branch to be most unsatisfactory, and a deputation comprising H. Newbould, W. E. Holland, T. S. Dawson and L. Lewis, had been appointed to interview Superintendent Fogg.

** Exhibitors had proposed that firemen on duty at kinemas should be allowed to undertake other duties provided they did not take them outside the building.*

At the executive committee meeting held last week and presided over by A. Peel, the question arose from the recent annual general meeting of the branch, when complaints were made of the incorporation of new clauses in kinematograph licences, issued in one of the county areas, without due notice having been given to licensees; the SECRETARY reported on the letters which had passed between him and the clerk of the county justices. The latter forwarded a copy of a letter received from the police superintendent in which he rejected the proposals.

H. NEWBOULD reported a conversation he had had with the secretary of the Manchester College of Technology on the establishment of classes for kinema projectionists. The need for educational facilities being provided for junior operators was emphasised. The secretary of the College informed him that while such a class might be considered, it was essential to have information in advance as to the probable number of students who would enrol.

The Committee decided to leave the matter in abeyance for the time being.

To Meet in Council Chamber

Correspondence which had passed between the secretary and the Town Clerk of Manchester respecting the use of the old Council Chamber as a venue for general meetings of the branch was read and received with appreciation.

It was decided to send a letter of thanks to the Town Clerk and to the Town Hall Committee for granting the use of this apartment.

"No" to Girl Guides

Permission to display posters outside kinemas and for the showing of slides on screens during Guide Week was sought by the Girl Guides' Association.

A. PEEL

The Committee decided that in the present international situation the screens of kinemas were fully occupied and, further, that as all advertising by slides is governed by contract, the request must be refused. The secretary was instructed to notify the Girl Guides' Association accordingly.

Two Supers

J. J. MCCRACKEN asked if anything had been done by C.E.A. headquarters on the question of two super films in one programme.

The SECRETARY said Mr. Fuller had notified him that the matter was in hand and as soon as an appointment with the circuits concerned could be arranged the branch would be notified. Further information from head office is awaited.

A.R.P.

J. MATHER reported on the proceedings of the last General Council meeting, particularly with reference to A.R.P. schemes. Whilst the showing of slides and the communication of verbal messages to patrons in kinemas in the event of an outbreak of war would have to be undertaken, kinema proprietors and managers must be sure that all such notices were authentic and in writing, to be signed by the competent authority from the officer commanding the military post in that area.

Film Publicity Material

Dealing with free publicity, Mr. Mather reported that some exhibitors were apparently receiving a certain amount of publicity material from a few renters without cost, but pressure had to be applied to get it.

J. J. MCCRACKEN contended that was a subject which ought to be taken by the Association on behalf of all its members, instead of them being left individually to make the best terms they could. Obviously, the exhibitor with only one hall would be placed at a disadvantage, compared with those who booked for a number of places, in any negotiations with renters.

Attention was called to the decision of Birmingham exhibitors to discontinue all hoarding displays, a step which is estimated would effect an economy of £30,000 per annum.

The Committee gave instructions to the secretary to contact with certain of the towns in the area of the Manchester branch to get exhibitors' views on the practicability of a similar arrangement.

Television

H. NEWBOULD gave a report on television situation and mentioned that the

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N. WALES FACES NEW FORM OF PRICE CUTTING

Reduced Admission in Exchange for Bus Vouchers

STRONG OPPOSITION TO RHYL KINEMAS' PRACTICE

DOES co-operation with a bus company to the extent of offering reduced admission charges to holders of minimum 1s. return tickets, constitute the offering of an inducement other than entertainment?

This question was debated at the meeting of the North Wales Section of the North Western Branch C.E.A. at Llandudno on Wednesday (April 26). A resolution deprecating such practice was carried with only two dissentients.

Reg. Halstead (Llandudno) presided over a representative attendance of exhibitors from Llandudno, Colwyn Bay, Penmaenmawr, Holyhead, Llanrwst, Rhyl, Bangor, and Barmouth. W. J. Speakman and G. Dudley West, chairman and secretary respectively of the North Western Branch C.E.A., were present.

Facilities Offered

Mr. West submitted a letter received from E. H. James (Llanrwst) stating: "At the bus depot of the Crosville Bus Co., at Llanrwst, the following notice has been posted for the instruction of bus conductors:—

NOTICE.

"Any person being a fare-paying passenger and who has paid as bus fare a sum not less than one shilling may apply for and shall be given a theatre ticket, which on production at any of the Rhyl theatres, shall entitle them to admission at threepence less than the price charged for that seat."

"I have confirmed that this is an arrangement made by the Rhyl theatres with the Crosville Bus Co. at Rhyl," continued the letter.

An Unfair Advantage

Mr. James proposed: "That the action of the Rhyl theatres in making a reduction of admission charges in conjunction with the Crosville Bus Co., to the detriment of other exhibitors of this section, is strongly deprecated by the North Wales Section of the C.E.A. and that the said exhibitors be asked to withdraw this facility."

Fears of Wider Competition

"I feel this arrangement between Rhyl theatres and the bus company is giving them an unfair advantage over exhibitors in other towns," Mr. James told the meeting. "Other towns are open to adopt the same methods, and that would cause competition. If that was done it would be equivalent to reducing the price of seats by 3d."

Rhyl's Reply

Ll. Edwards (Rhyl): "The mover of the resolution has made a very wide statement. The facts are that a person travelling on the bus and purchasing a return ticket costing at least one shilling is admitted to Rhyl theatres at a reduced charge for seats to which the normal admission charges are one shilling upwards. We do not do this with the object of reducing the price of seats. This arrangement has been in operation for years at the theatres and the kinemas are in competition with the theatres."

People were not likely to travel from Colwyn Bay and places far afield to Rhyl merely to visit the kinema. It would cost too much. "Our object is not to affect exhibitors in other towns. The arrangement has been adopted to create a bigger trade by encouraging these people to come oftener."

The advantage of the return tickets did not only go to the kinemas but also to the transport concern, said J. R. Saronie. There was no doubt that on Saturday nights people did travel a little further than on ordinary weekdays.

Opposition to Any Concessions

"It seems we are just going back to the free gift schemes," argued Reg. Halstead (chairman). "Rhyl is giving away quarter tickets to bus passengers taking shilling return tickets. We passed a resolution two years ago not to give railway employees any concession, and now this concession is being made to the bus company."

Ll. Edwards pointed out that the railway employees were local people, but the arrangement under discussion did not apply to people in Rhyl; the offer was to people who thought the cost of travel to Rhyl and the full price of admission, was too expensive.

S. Menin (Odeon, Colwyn Bay) felt that if people living in outside areas wanted to see a picture showing in Rhyl, they would get the money for that purpose.

"If other towns retaliated it would be lowering the prestige of the Trade and also be cheapening the seats."

Of Benefit to Both Parties

Mr. Edwards mentioned the scheme applied to all the places of entertainment in Rhyl. He did not agree with Wyndham Lewis (Odeon, Llandudno) that it was open to abuse. The passenger purchasing the shilling ticket on the bus asked for a theatre concession ticket. This concession ticket was handed in at the box office, and dated stamped, the return bus ticket being shown at the same time. He was not concerned with the bus company. It was a co-operation scheme.

Was the bus company prepared to reduce fares for the purpose of taking people to the entertainments?" asked Frank H. Kenyon (Colwyn Bay).

Mr. Edwards: "They would probably do so if we put forward a good scheme."

J. R. Saronie thought the Rhyl arrangement would probably cause dissatisfaction amongst local patrons who paid the full prices of admission.

"Is Mr. Edwards prepared to discontinue the practice?" asked S. Menin.

Mr. Edwards: No. It was a matter, he continued, to be decided by the whole of the entertainment interests in Rhyl.

E. H. James said the matter was brought to his notice by a patron at Llanrwst. Exhibitors in the inland places were in an unfavourable position because of the cheap trips to the coast.

Resolution Carried

In the course of further discussion Mr. Menin stated that at a meeting of tradespeople at Colwyn Bay, held to consider means of extending the season, one man asked what the entertainment houses intended to do and pointed out that Rhyl entertainments were offering cheaper seats to the travelling public.

"We have a system of finding out where the visitors come from and are guided by this list as to whether or not the scheme is worth while," said Mr. Edwards.

It was mentioned by S. Chapman (Penmaenmawr) that his Monday night takings had been affected by Sunday opening at Rhyl.

On being put to the meeting the resolution deprecating the action of Rhyl theatres and asking for the facility to be withdrawn, was carried, only the two Rhyl exhibitors present voting against it. These two exhibitors promised to report the decision to their companies.

Leakage of Information

E. H. James asked if matters of a confidential nature raised at their meetings were considered as being in committee. He protested against a certain matter being discussed outside, after the previous meeting; he was not making any insinuation against the Press.

The only matters suppressed, said Ll. Edwards, were at the discretion of the chairman.

"I think the Press is sometimes too lenient. There are certain matters which have been discussed at these meetings and at Liverpool which have not been given the prominence they might have been given. The Press is the only outlet we have of reaching the outside."

Report on Television

W. J. Speakman gave a report of General Council Business. As regards television, an urgent action committee had been formed to convene a protest against films being televised. R. P. Rutherford, one of the delegates of the North-Western Branch, was a member of that committee.

"We cannot prevent the televising of live artistes, but when it comes to films and our business we should keep them to ourselves, said Ll. Edwards.

Service Agreements

Amongst other matters mentioned by Mr. Speakman was the payment of staffs during absence through sickness. The recommendations of headquarters were read to the meeting.

Recruiting Films

J. R. Saronie asked members to co-operate with the authorities by showing a Territorial recruiting film, if asked to do so. It was mentioned that Mr. Speakman had given assistance in the making of an A.R.P. film, in which the Lord Mayor of Liverpool featured, and was also assisting in its distribution in Liverpool.

S. Menin said that he was of the opinion there was too much war news in the newsreels.

Next Meeting at Colwyn Bay

For the next meeting W. J. Speakman invited members to Barmouth, and Frank H. Kenyon suggested Colwyn Bay. It was decided to accept Mr. Kenyon's invitation owing to Colwyn Bay being more convenient. The tentative date is July 12.

At the close of the business tea was served at the Café Royal, the venue of the meeting, Coun. J. E. Payne being the host.

TWO KINEMA PLANS REJECTED

Middlesex Action

Owing to opposition it was reported at Thursday's meeting of the Middlesex County Council that the applications for provisional approval of plans of proposed kinemas at Scotland Green, Tottenham, and at Church End, Ashford, had been refused by the Entertainments Committee.

Plans for alterations to the Corner Cinema, Tottenham, and revised plans of the Coronet, Wembley, were approved.

What is an Independent?

Gloria Stuart as she appears in WINNER TAKES ALL, recently Trade shown by 20th-Fox

DEVON REPORT ON CONCILIATION WORK

Grading Dispute Settled

MAJOR A. O. ELLIS, presiding at the monthly meeting of the Devon and Cornwall Branch, said that at the last meeting the Conciliation Committee brought forward a report which contained a suggestion that a certain kinema in Plymouth should have been rated "A" instead of "B," and asked for reconsideration of the matter.

It was urged by those who made the suggestion that the kinema referred to was one of the largest in the city, if not the largest, and was extremely popular. The "B" grading had caused a lot of discontent amongst the employees.

It was found after consideration that there was justification for the complaint, and the matter was amicably adjusted. That, said the Chairman, was an example of the smooth working of the Conciliatory Board, which he hoped would always be a feature in the Devon and Cornwall area.

The rest of the meeting discussed *in camera* the A.R.P. measures to be adopted in case of need as suggested by the Home Office.

Eventually it was decided to set up an Emergency Committee consisting of officials of the branch, and to call an early preliminary meeting to consult with Bristol and the South Wales branches.

A Bad Break

Previous to the discussion reference was made to the loss which one of their members had sustained by having his kinema broken into during the week-end and a large sum of money and other articles stolen.

W. Farrant Gilley, owner of the Regent, Paignton, was the unfortunate sufferer. When one of his employees returned to work on Monday morning he discovered that the place had been ransacked. The safe had been taken away bodily, as well as all the loose cash, cigarettes, chocolates, etc. The safe, which had contained over £100, was subsequently found some fifteen miles away on the road to Plymouth.

Sympathy

The branch sent condolences to one of its members, G. A. Drake, proprietor of the Plaza, Braunton, and to his wife, who, in consequence of a motor accident, are both detained in Hammersmith Hospital.

Manchester Meeting

Continued from page 14

television committee was working in co-operation with the K.R.S. The situation, particularly in certain West End kinemas, was being carefully watched.

Emergency Conditions

A sub-committee consisting of the officers of the branch, along with Coun. R. Vivante and H. Newbould, was appointed to take the necessary steps and to act as occasion demanded, for emergency conditions such as might arise at the outbreak of war.

Summer Conference

During a discussion on the arrangements for the annual summer conference, for which a draft programme was submitted, A. Caplan proposed that the general secretary should be asked to invite Simon Rowson to give a paper. This was agreed.

Talks with N.A.T.K.E.

W. E. Holland reported on the progress made in the preliminary talks between the branch sub-committee and representatives of the N.A.T.K.E. with reference to an agreement defining working conditions for all grades of kinema employees.

General

The accounts for the recent annual dinner were submitted and approved. It was decided to send £25 to the C.T.B.F.

Owing to the long duration of the meeting, it was decided to defer the question of free shows until the next meeting, which will be held on Tuesday, May 16.

LONDON C.E.A. WANTS TO KNOW

Held Up for Definition

THE definition of an independent occupied a considerable amount of time at the meeting of the Executive Committee of the London and Home Counties Branch at its meeting on Wednesday of last week.

The sub-committee of independent members of the branch desired powers to invite other independents to its deliberations, but was unable to define the term "independent exhibitor." Two meetings have been held without reaching a decision.

"The Independent Committee is functioning," Arthur Taylor, branch secretary, informed the Kine., "but has not yet got down to its particular problems."

Other matters discussed by the Executive Committee included the use of stills depicting scenes not included in the film itself. L.C.C. licence conditions cover this point, and the attention of the K.R.S. is called to this difficulty, and that body is considering the matter.

A safety-first suggestion by the L.C.C. was considered, that a policeman (whose services could be obtained free of charge), or an attendant should be stationed outside kinemas at the conclusion of children's matinées as a precaution against accident.

It was notified that B. Tyne had been appointed to the Sunday Films Selection Committee (which operates in the Croydon area) in the place of Mr. Lennox (retired).

WAGE DEAL FOR 110 BRADFORD HALLS

Latest Agreement with N.A.T.K.E.

An agreement concerning the wages and working conditions of some 2,000 kinema employees, made between the Bradford C.E.A. and the N.A.T.K.E., was signed by representatives of the organisations on Wednesday, April 26.

Over 110 kinemas are involved in the agreement, and for wages purposes they have been placed in four grades. For many employees it will mean an increase in wages; on the other hand, some employees receive more pay than is applicable to them—but the agreement provides that their wages will not be reduced to the agreement scale, which is the minimum.

In many cases employees' hours will be reduced under the agreement, which provides for a working week of 48 hours, with a margin of four additional hours. The effect of this hours clause is that the employee will receive overtime if 52 hours in a week is exceeded.

The agreement, which also provides for a week's annual holiday with pay, applies both to full-time and part-time employees, ranging from page-boys and cleaners to attendants and projectionists. Employees who are not members of the N.A.T.K.E. will receive the same benefits under the agreement as members. Some kinemas concerned are stated to have no trade union employees.

The area covered by the agreement, which came into force on Monday last, May 1, includes Bradford, Bingley, Keighley, Skipton, Settle, Barnoldwick, Earby, Ilkley, Halifax, Batley, Dewsbury, Heckmondwike, Sowerby Bridge and Ravensthorpe.

Negotiations for a similar agreement between the Leeds Branch of the C.E.A. and the N.A.T.K.E. have not yet been completed.

MANCHESTER TALKS

N.A.T.K.E. Official on "Disgusting Conditions"

F. Donovan, of the N.A.T.K.E., in an address to the kinema employees of Ashton-under-Lyne district, referred to the important negotiations now in progress with the Manchester branch of C.E.A.

He said there were over 6,000 people employed in the entertainment industry within a radius of 20 miles around Manchester, and the rates of pay and working conditions in some cases were "disgusting."

A further conference with the C.E.A. was to take place, and it would affect all who were engaged in kinemas.

DELAY AT BRISTOL

Clauses to be Modified

The negotiating committee of the Bristol C.E.A. will meet the officers of the N.A.T.K.E. to-morrow (Friday) to consider the request put forward by the union for the modification of certain clauses in the agreement which was recently arrived at between the union and the branch for nine towns in the branch area outside Bristol.

The new agreement should have come into operation on Monday last, May 1, but owing to this request for certain modifications it could not be ratified at the last meeting of the branch.

This will mean a delay of some weeks before the agreement can come into force, as even if the meeting on Friday comes to an agreement on the points in question the agreement cannot be ratified by the branch until the next meeting in the middle of May.

"THE MODERN MIRACLE"

One of the most important subjects in the current 20th Century-Fox schedule, THE MODERN MIRACLE (the story of Alexander Graham Bell) deals in vivid fashion with the romantic career of the inventor of the telephone. The featured players are Don Ameche, Loretta Young and Henry Fonda with Charles Coburn, Gene Lockhart, Spring Byington, Sally Blane, Polly Ann Young and Georgiana Young in prominent support. THE MODERN MIRACLE will be Trade shown on Tuesday, May 9, at the Century Theatre, Soho Square, at 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

J. H. Iles Granted Bankruptcy Discharge

"RASH SPECULATIONS IN FILMS"

J. H. ILES

ALLEGATIONS that the bankruptcy of John Henry Iles had been brought about solely by rash and hazardous speculation in the Film Industry were not accepted by the Registrar on April 27, who granted Mr. Iles his discharge subject to a suspension of fifteen months from February last.

Mr. Iles' liabilities when he failed in February, 1938, were £193,583, while his assets were estimated to produce £113,742. So far £1,249 had been recovered, and the possibility of a payment of a dividend entirely depended upon the sale of the Rock Studios at Elstree, in which the estate was interested.

The Official Receiver suggested that the bankruptcy had been brought about solely by the debtor's attempt to become a kinema magnate and that he commenced that career when he was over 60 years of age and after he had amassed a fortune of about £200,000. He met a gentleman who persuaded him that there was a gold mine in the kinema business and that apparently whetted his appetite so that he decided to throw himself into a business about which he knew nothing or the intricacies and difficulties which he was going to encounter. In about 3½ years the whole of his fortune disappeared and he converted that surplus into a colossal deficiency.

Slump Caused Failure

Mr. Iles, who was represented by Counsel, disputed that he was actuated by desire to become a film magnate. The bankruptcy, he said, was the result of an unprecedented slump in demand and production of film and the total cutting off of capital for the production of pictures which rendered it impossible to let the studio stages.

Mr. Registrar Kean, in giving judgment, said that Mr. Iles was a man who had carried on business on a very large scale, and by 1934 he had amassed a very considerable fortune. He then entered the kinema world upon the introduction of a Mr. Rock.

"Unfortunately, so far as Mr. Iles and his creditors were concerned, the results were disastrous," commented his Honour.

The kinema world to-day, continued the Registrar, was regarded as an Industry, a very big Industry, and he would have to consider carefully whether to enter into it could be described as rash and hazardous speculation. At the time he had some £200,000. Five pictures were produced and a loss of some £21,000 sustained, but at the same time, Gaumont-British apparently lost very much more since they were to guarantee 75 per cent. of the costs, whereas Mr. Iles was only liable for 25 per cent. Later, some £64,000 was lost in guaranteeing Joe Rock, Ltd.

In January, 1935, when the films were being produced the renting of studio space was an exceedingly expensive business, Mr. Iles—upon advice—thought fit to buy some land at Elstree and enter into a contract to build studios.

"I don't think that that is a very unreasonable proposition for a man in his position. At that time things were going very merrily and the film Industry was thriving in this country," remarked the Registrar.

Insufficient Thought

He would therefore displace the rash and hazardous speculation. He considered that the debtor had not thought sufficiently of the possibilities when he entered the film world, and the court would have to take into account the very large liabilities, amounting to over half a million pounds, which he entered into, without taking into account what might happen.

Furthermore, Mr. Iles had within a short time of having the receiving order made against him, paid certain creditors by the transfer of shares.

"In my view, payments of any description to creditors or other parties, by a man who knows he is in desperate straits, within a short time of filing his own petition, is showing undue preference to those creditors," said his Honour.

NEW FLOTATIONS

Asher Forms £500 Company

Irving Asher Productions, Ltd.—Registered April 29. Capital, £500 in 500 shares of £1 each. Film producers, etc. Secretary: S. E. Daniell. Registered office: Canada House, Norfolk Street, W.C.2.

British Alfa Films, Ltd.—Registered April 28. Capital, £1,000 in £1 ordinary shares. Film producers, etc. Solicitor: J. M. Menasse, 194-200, Bishopsgate, E.C.

Regal (Grays), Ltd.—Registered April 22. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors, etc. Louis Morris is permanent managing director. Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Barrhead Kinema Co., Ltd.—Registered in Edinburgh, April 25. Capital, £10,000 in 10,000 shares of £1 each. To acquire the kinema in course of construction at 55, Cross Arthurlie Street, Barrhead. The directors are: Richard G. Williamson, Glasgow; Violet Williamson, Paisley; and James F. Thornton, Thongsbridge, Yorkshire. Registered office: 203, Hope Street, Glasgow, C.2.

Alhambra, Halifax, Ltd.—Registered April 29. Capital, £2,000 in 2,000 shares of £1 each. Kinema proprietors, etc. The directors are: Arthur Pettitt, Leeds, solicitor, and Harold S. Pettitt. Solicitors: Pettitt, Carter and Wade, 43, Albion Street, Leeds.

£1,000,000 FILM LAWSUIT OPENS

BANK'S ACTION AGAINST 15 INSURANCE HOUSES

K.C. on Inefficient Management

MAX SCHACH MENTIONED

LOSSES on British film production amounting to £1,000,000 out of total borrowings of about £1,500,000 from the Westminster Bank were mentioned by Sir Stafford Cripps, K.C., on May 1, when he opened the case for the bank in a series of actions against fifteen insurance companies, relating to the financing of British film production.

The basis of the defence was that the bank owed a duty to the insurance companies to supervise the accounts of the film companies, and that the bank ought to have known of various irregularities which, it was alleged, took place, and ought to have warned the underwriters of them.

Counterclaims for amounts totalling £382,000 were brought against the bank.

The actions, which are being heard by Mr. Justice Singleton, sitting without a jury, in the King's Bench Division, relate to the financing of film companies by the bank on the strength of guarantee policies issued by the insurance companies.

The bank claims that the loans not having been repaid by the debtors, the guarantors are liable. The defendants contend that the bank owed them a duty to supervise the accounts of the film companies and to make full disclosure of all the facts relating to the companies and their financial positions before the policies were issued.

Max Schach, who as chief of the Capitol group was mentioned in the £1,000,000 film lawsuit now being heard in the King's Bench Division

Companies Concerned

Sir Stafford Cripps said that the defendants fell into two groups—the Liverpool Marine and Century companies, and a group which he described as "under the sort of leadership of the Union of Canton."

The producing companies concerned, were the Capitol group, which was founded in 1935 in order to utilise the producing capacity of a certain Mr. Schach, a German refugee, who was said to have very high qualities as a producer. A series of companies were formed and they were directly concerned with three of them—the Capitol Film Corporation, Cecil Films, and Trafalgar Films.

Other companies whose names would occur were Capitol Film Productions, Ltd.—which was the producing company for the Capitol Film Corporation and became known as C.F.P.—Warwick and Radius Films, General Film Distributors, Ltd., who were associated with the Capitol group, and United Artists, Ltd., who were not associated with the Capitol group.

None of these companies was capitalised in such a way as to enable it to carry through the production of films from its own capital resources.

Describing the procedure by which the loans were raised, counsel said that a firm of brokers, Glanvill, Enthoven and Co., was approached by the film company with a view to raising, say, £50,000, and went to underwriters in the marine underwriting market and asked them if they would issue guarantee policies for some share of the £50,000. On the policies being signed the bank was asked for a loan on the security of the guarantees given by the underwriters.

The total of the borrowings with which they were concerned amounted to about £1,500,000, and the amount now in issue was very nearly £1,000,000, which represented losses on productions made with the sum provided.

"Niggers in the Pile"

For a time all went well, but, said Sir Stafford Cripps, "there were two very dusky niggers in the pile in the form, first, of quite incompetent and inefficient management of the producing companies . . . Secondly, there was a complete failure by Glanvills to watch the interests of the underwriters as they were expected to do by the underwriters themselves."

As the result of an investigation by a chartered accountant the underwriters set up a committee on April 1, 1937. To prevent the film companies going into liquidation the committee raised a further £130,000 from the bank. At the same time the bank agreed to reduce its interest rate from 4½ per cent. to 3 per cent. It did this on the understanding that there was no question as to the security.

Down to October, 1937, the loans were renewed, and in part paid off by the insurers, by arrangement between the committee and the bank; but in the autumn of 1937 the first companies withheld payment, and at the beginning of 1938 all the companies refused to pay any more upon the guarantee policies on the ground on which the defences to the actions were now based.

Second Day Hearing

Sir Stafford Cripps, K.C., for the bank, continuing his opening of the case on Tuesday, said that persons connected with the matter first came to interview the bank in August, 1934.

Mr. Austin, of Glanvill's, brought Mr. Neal in connection with raising a loan for Capitol Film Productions, Limited, which was the predecessor to the Corporation. The directors of the company were stated to be Messrs. Neal, Proctor, Schach and Niclas. Application was made to the bank for a loan of £12,500, and a guarantee policy securing repayment was lodged. Subsequently the amount was increased to £15,000.

The money was required to produce a film called "Abdul Hamid," which was to cost £50,000. To this sum British International Pictures was to contribute £25,000 and Capitol Film Productions the remaining £25,000.

Referring to correspondence, Sir Stafford contended that, in putting the matter before the insurance companies, Glanvill's were taking the responsibility for a strict supervision.

The position would arise that, in making the propositions originally to the underwriters, Glanvill's were acting on behalf of the film producing companies.

Immediately, however, the proposition was accepted, Glanvill's were constituted agents for the underwriters to see that the proposition was carried through in the form in which it had been entered into.

It was recognised that the guarantee policy had been devised in order to enable people without capital to finance films.

A letter written by Glanvill's, Sir Stafford suggested, made it perfectly clear that the whole of the arrangement with the underwriters was to be made before any approach was made to the bank.

Films Named

Sir Stafford read correspondence relating to the loans advanced for the production of various films, two of which, he said, were called "Public Nuisance No. 1" and "Dishonour Bright."

Dealing with the history of six loans, amounting to £468,000, made to Trafalgar Film Company, which, he said, was originally called Denham Films and later Tower Films, Sir Stafford said that if money was paid over from one of the distributing companies the bank made inquiries to ascertain whether the money was applicable to any, and if so, what loan account.

It was suggested by the underwriters that the fact that one of the film companies had an overdraft for 24 or 48 hours ought to have been disclosed to them.

"We say," counsel remarked, "that that is merely a matter between the bank and its customer. It is doubtful whether we could, legally, have disclosed it if we wanted to, but certainly there was no obligation to disclose it."

"It sounds very easy," said Mr. Justice Singleton, while counsel was later explaining how the money was advanced against the guarantees.

Sir Stafford: That was why Mr. Tauber was able to get his £40,000 and Miss Bergner her £60,000.

The hearing was adjourned till Wednesday.

The sum of £300 was raised for Wembley Hospital as a result of a midnight matinée recently held at the Majestic, Wembley.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	31/3	31/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	10/6	10/4½	— -/1½
" 6% Pref.	17/9	18/-	+ -/3
" 5% Debs.	£89½	£86½	— £3
A.P.P.H. Ord.	13/9	13/3	— -/6
Assoc. Talk. Pic. Ord. 5/- ..	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/10½	—
" Defd. Ord. 2/6 ..	1/-½	1/1½	+ -/-½
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	3/3	3/3	—
Capital & Prov. News. 5/- ..	3/3	3/3	—
Gains. Pic. Ord. 10/- ..	2/3	2/3	—
Gaumont-British Ord. 10/- ..	2/6	2/7½	+ -/1½
" "A" Ord.	1/1½	1/1½	—
" 5½% 1st Pref.	9/-	8/10½	— -/1½
" 4½% New Debs. ..	£72½	£72½	—
General The. Pref.	7/-	7/-	—
" 6½% 1st Mort. Deb. ..	£73	£72½	—10/-
Kinemas	5/-	5/-	—
London Pavilion £1 Ord. ..	10/6	10/6	—
" 6% £1 Pref.	16/6	16/6	—
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def. ..	1/1½	1/3½	+ -/2½
" £1 Prefd. Ord. ..	14/-	14/-	—
Moss Empires £1 Ord. ..	19/3	20/-	+ -/9
" £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	4/9	4/10½	+ -/1½
" 5% Debs.	£76	£76	—
P.C.T. Ord. 10/-	21/6	21/6	—
" 7½% Ptg. Pref. Ord. ..	19/-	18/9	— -/3
" Cum. "A" Pref. £1 ..	22/-	22/-	—
" Cum. "B" Pref. £1 ..	21/-XD.	21/-	—
" Const. 7% Pref. ..	20/-	20/3	+ -/3
Scophony 5/- Ord.	3/9	3/6	— -/3
Sound City (Films) 5/- Ord.	-/9	-/9	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	2/-	2/-	—
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord. ..	-/4½	-/4½	—
" 1st Pref.	2/-	2/-	—
" 2nd Pref.	1/-	1/-	—
Union Cine.Sub.Props.6% Pref.	12/3	12/3	—
" 4/- Ord.	3/3	3/3	—

£1 shares unless otherwise stated.

20th CENTURY CINEMAS PAY £24,273 IN TAX

Director Suggests Refund

By OUR CITY EDITOR

AT Friday's meeting of Twentieth Century Cinemas, Ltd., it was suggested that where a company had suffered an actual loss after payment of entertainment tax it should be permitted to claim a refund of the duty equal to the amount of such loss.

THE suggestion was made by H. Rainsbury, who said: "It may surprise you to know that while your company has suffered a loss on its trading for the last 52 weeks the Government has taken from us in Entertainment Tax no less than £24,273."

Further relief, it was suggested, should also be afforded by a repayment out of the tax of a small percentage on the capital employed in the business, part of which would ultimately find its way back to revenue and income tax.

The Moss' Empires Contract

The company has also made an offer to Moss' Empires, Ltd., to terminate an agreement entered into a year ago for the management of four of the Twentieth Century houses owned by the subsidiary Metropolitan and Provincial Theatres, Ltd.

The board was subjected to a number of criticisms, but an amendment to the effect that the accounts be not passed, and calling for a committee of inspection, was lost by 13 votes to 18, and the accounts were eventually passed by 17 votes to 11.

Mr. Rainsbury was re-elected to the board, but a proposal to add Victor Winn to the directors was defeated by 12 votes to 16.

Mr. Rainsbury, in his statement, said that undoubtedly shareholders would want to know why there had been a decline in earnings. He pointed out that up to August 1 last, when the agreement with Moss' Empires came into operation, the trading profits were maintained at a level well above those of the preceding year.

While the company's directly owned kinemas, under V. Sheridan's control, continued to show improved earnings, the theatres belonging to the subsidiary which came under the control of Moss' Empires did not show the results anticipated.

"A point has now been reached," said Mr. Rainsbury, "at which owing to the losses on the subsidiary company theatres and the heavy expenditure incurred in connection with these theatres, our liquid resources have been reduced to a low level. In view of this position and the fact that we are at the beginning of the Summer, it is imperative that the drain on our finances which these theatres are causing should cease."

SHARE MARKET

Decline Halted

The monotonous decline in the Kinema share market seems to have been stopped at last. But the business passing during the past week was so small that values were hardly tested.

In one or two instances, however, support was apparent, and slight improvements took place. Associated British Picture Corporation 6 per cent. Preference were 3d. better at 18s., although the Ordinary shares and the Debentures were still weak. Baird Television Deferred were a trifle harder at 1s. 1½d., and Gaumont-British 10s. Ordinary gained 1½d. at 2s. 7½d. Mde. Tussaud's 1s. Deferred shares rose from 1s. 1½d. to 1s 3½d., while Moss' Empires were up from 19s. 3d. to 20s. Odeon 5s. Ordinary from 4s. 9d. to 4s. 10½d., and P.C.T. Construction 7 per cent. Preference from 20s. to 20s. 3d. On the other hand, A.P.P.H. fell 6d. to 13s. 3d., P.C.T. 7½ per cent. Preferred Ordinary 3d. to 18s. 9d., and Scophony 5s. Ordinary 3d. to 3s. 6d.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Back Door to Heaven (Paramount)—American.	81 min. (A)	Wallace Ford, Patricia Ellis, Aline MacMahon.	Turgid melodrama turning on the time-honoured "victim of environment" theme. Story artificial, development slow and characters unconvincing. Feminine appeal slight.	Booking for the uncritical only. Not for youngsters.
Blondie Meets the Boss (Columbia)—American.	71 min. (U)	Penny Singleton, Arthur Lake, Larry Sims.	Domestic comedy-drama, a bright and lively sequel to the popular and successful "Blondie." Story ingenious, team-work human and atmosphere excellent.	Capital light booking for the masses and family.
Chasing Danger (20th Century-Fox)—American.	59 min. (U)	Preston Foster, Lynn Bari, Wally Vernon.	Comedy melodrama of the adventures and misadventures of a couple of newsreel cameramen. Story silly, but action hearty and cast popular. It should please the youngsters.	Second for industrial audiences and juveniles.
Dark Victory (First National)—American.	106 min. (A)	Bette Davis, George Brent, Geraldine Fitzgerald.	Tragic romantic melodrama of a wealthy, self-willed playgirl sentenced by disease to early death. Bette Davis' portrayal magnificent. Support excellent and treatment understanding.	Excellent general booking, a box-office masterpiece. Hardly suitable for children.
Double Daring (RKO-Radio)—American.	61 min. (U)	Lee Tracy, Peggy Shannon, Virginia Weidler.	Circus drama recording the wide experiences and adventures of an orphan tomboy of the sawdust ring. Plot popular, juvenile star's performance clever, and thrills spectacular.	First-rate two-feature programme booking for the masses and youngsters.
***Flying Fifty-Five (RKO-Radio)—British.**	71 min. (U)	Derrick de Marney, Nancy Burne, Marius Goring.	Romantic melodrama of the turf, adapted from a story by Edgar Wallace. Development leisurely, but characterisation good, atmosphere refreshing, and comedy relief bright.	Good popular booking, one with exploitation values. Will appeal to youngsters.
***Full Speed Ahead (Gen. F.D.)—British.**	60 min. (U)	Michael Osler, Frederick Peisley, Dinah Sheridan.	Patriotic drama showing British Navy in the making. Story a little laboured, but acting good, sentiment inspiring, and technical work excellent.	Very good two-feature programme booking. Good for the family.
Innocence (Cosmopolitan)—Czecho-Slovakian.	80 min. (A)	Lida Barova	Finely acted story of woman who is ready to sell her honour for man she loves. Development is slow and story conventional.	Quite good specialised hall booking. Not for juveniles.
J'etais une Aventuriere (Unity)—French.	100 min. (A)	Edwige Feuillere, Jean Murat, Jean Max.	Brilliant romantic comedy-drama of an adventuress who reforms	Excellent specialised hall booking. Not for juveniles.
Kid From Kokomo, The (Warner)—American.	92 min. (A)	Pat O'Brien, Joan Blondell, Wayne Morris.	Broad comedy burlesque of the fight racket. Story fantastic but bright, characters great and fights and scraps terrific. Feminine appeal evident.	Capital popular booking. Nothing to harm youngsters.
Kid From Texas, The (M-G-M)—American.	71 min. (U)	Dennis O'Keefe Florence Rice, Jessie Ralph.	Romantic comedy presenting yet another variation of the "Cowboy and lady" theme. Story scrappy, but team work exuberant and incidental gags bright.	Useful light booking for the masses and family.
Mystery Plane (Pathe)—American.	61 min. (U)	John Trent, Marjorie Reynolds, Peter George Lynn.	Exuberant aerial comedy-melodrama, lightly wrapped in lofty sentiment. Cast keen, acting smooth, and thrills spectacular.	Good support for the industrial element and youngsters.
Smashing the Spy Ring (Columbia)—American.	61 min. (U)	Ralph Bellamy, Fay Wray, Walter Kingsford.	Espionage melodrama built in the popular tradition. Story eventful, teamwork strenuous, thrills big and staging excellent.	Sound programme for the majority. Will appeal to youngsters.
Women in the Wind (Warner)—American.	62 min. (A)	Kay Francis, William Gargan, Eddie Foy, Junr.	Aerial romantic melodrama of feminine approach. Story obvious but popular, teamwork keen, direction resourceful and climax thrilling.	Very good general booking. Safe for the family.

* A British Picture.

REVIEWS FOR SHOWMEN

Women in the Wind

Warner. American (A). Directed by John Farrow. Featuring Kay Francis, William Gargan and Eddie Foy, Jun. 5,703 feet. Release not fixed.

AERIAL romantic melodrama of feminine approach. The picture has no pretence, it is fiction pure and simple. Plausibility and reason are sacrificed for effect. The thrilling end, however, more than justifies the means. In all, it is good popular entertainment, put over by a first-rate cast in circumstances that have both variety and suspense. Very good general booking.

Story.—Janet Steele, a flyer, needs money to pay for an operation on her brother Bill, injured in an air crash, and her only hope is to win the Women's Air Derby. She inveigles Ace Boreman, a front-page long-distance flyer, into lending her his 'plane. At the last minute Frieda, Ace's wife, turns up, claims that she is not legally divorced from him and commandeers his 'plane. Unaware of the facts, Janet blames Ace when she finds herself without a 'plane. Ace, however, secretly gets in touch with Denny Corson, a famous wrong-way flyer, and he lets Janet have his.

Janet and Frieda are stern rivals, but the hazards of the race prompt them to bury the hatchet. Janet wins, and victory gives a boost to an engine that is of Ace's design. At this juncture Ace's divorce is declared legal, misunderstanding is cleared away and, to complete the happy ending, Bill presumably recovers.

Acting.—Kay Francis not only acts naturally as Janet, but has sufficient personality to cover up much of the fictional composition of the rôle. Sheila Bromley is no mean rival as Frieda, and William Gargan is an amiable, if bombastic, Ace. Eddie Fox, Jun., supplies the comedy relief as Denny Gorson, a character suggested by wrong-way flyer Corrigan.

Maxie Rosenbloom, Victor Jory, Eve Arden and Charles Anthony Hughes also pull their weight in support.

Production.—Manufactured misunderstandings promote most of the action, while the result of the culminating air race is a foregone conclusion, but with all its artifice and cultivation of the obvious the entertainment contains both popular and feminine appeal. Its triumph is one of team-work and resourceful direction; each sees that romance, comedy and thrills have snappy alternation. Photography and dialogue are first-rate.

Points of Appeal.—Popular story, smartly chosen cast, feminine angle, good thrills, pleasing sentiment, good comedy, exciting climax and star values.

Full Speed Ahead

Gen. F.D. British (U). Directed by Commander John Hunt, R.N. Featuring Michael Osler, Frederick Peisley and Dinah Sheridan. 5,430 feet. Release not fixed.

HERE'S a drama, made with the full co-operation of the Admiralty, that shows British sailors and fighting ships in the making. The actual plot is a bit naïve, but the technical presentation and detail are authentic, and these qualities enable it to transcend its shortcomings. Furthermore, the acting is keen, and both subject and sentiment are propitious. It is timely as well as entertaining propaganda. Very good two-feature programme booking.

Story.—Following the death of John Elwood, trusted foreman in Robert Barrymore's shipbuilding yard, his sons, John and Michael, pledge themselves to similar service. John joins the Navy as an engine-room artificer, and works for commissioned rank, while Michael enters the firm of Barrymore, and concentrates on engine design. Both rapidly make the grade. John becomes Lieutenant-Commander, and is put in command of the *Viking*, a new destroyer designed by Michael.

The *Viking* has, however, yet to pass the acid test of speed, and the opportunity comes when a cargo boat catches fire and sends out an S.O.S. In the race to the rescue she proves her mettle. Joan, daughter of Sir Robert Barrymore, happens to be aboard the distressed ship, and the coincidence is responsible for a happy climax.

Acting.—Michael Osler and Frederick Peisley act naturally as John and Michael, and Dinah Sheridan is a refreshing Joan. Morland Graham and H. G. Stoker are also sound in support.

Production.—Competent as the acting is, neither acting nor story plays a very important part in the film's powerful patriotic build-up. Its drama is mainly in its authentic shots of shipbuilding and ships. In other words, impressive documentary detail creates an atmosphere of British might that is both instructive and comforting. The photography is entitled to full marks.

Points of Appeal.—Apt subject matter, keen technical presentation, clean characters, and excellent propaganda.

Dark Victory

First National. American (A). Directed by Edmund Goulding. Featuring Bette Davis, George Brent and Geraldine Fitzgerald. 9,529 feet. Released September 18, 1939.

ROMANTIC melodrama, the tragic story of which tells of a wealthy, self-willed playgirl, sentenced through disease to early death, who lives through love a lifetime in a few idyllic hours. The plot is, in spite of its dependence on conventional twists, purposeful and intelligently written, the direction is both sensitive and artistic and the supporting players are excellent.

But important as these factors are, they are far from being major contributions to the sombre yet vital brilliance. The real secret of the play's success is Bette Davis. She is superb, the complete answer to an entertainment that must appeal to all who can see, hear and think. The feminine angle is, of course, impregnable. Excellent general booking, a box-office masterpiece.

Story.—Judith Traherne, a society heiress, shares her life between the fast set and fast horses. Ann King, her secretary, notices that all is not well with Judith's health and she persuades her to consult Frederick Steele, a brilliant young surgeon. He diagnoses brain trouble, and operates, which means he has to postpone his intention to devote the rest of his life to research. After the operation he confides in Ann and tells her that Judith has only ten months to live.

Judith is kept in ignorance of the facts, and she and Steele, now in love with one another, decide to marry. At the last minute Judith learns the truth, believes that Steele is marrying her out of pity, leaves him and runs riot. Finally she realises her folly and returns to Steele. Following their marriage she goes with him to his rural retreat, gives him inspiration in his research work, and waits calmly for her end. After her death one of her horses wins the Grand National.

Acting.—Bette Davis is magnificent as Judith. She has to interpret every emotion from anger to love, from fear to resignation, and she performs the task with an intelligence, fire and grasp of fundamentals that is genius. George Brent is far from eclipsed as Steele, and Geraldine Fitzgerald scores a modest triumph as Ann. Humphrey Bogart heads a competent supporting cast.

Production.—The diagnosis, the cruel moment of truth in circumstances that suggest complete recovery, the brief rebellion against the inevitable, the conquest of fear through love, and the gentle deathbed scenes are the emotional highspots in this calendar of the incurable. These are held in tender and impeccable chronological perspective, and pattern themselves into romance that arrives at tremendous spiritual conclusions.

Poignant as the picture is, it is not, however, dedicated to pessimism; the regeneration of the heroine from playgirl to woman whose brief tenure of life finds purpose as it ebbs is fashioned in drama that mirrors faithfully both the light and shadow of human existence. Sophistication and simplicity are its primal colours. Its divine spark is the genius of Bette Davis.

The only discordant note is the racing anti-climax, but it is not important enough to harm a film that demands a place in the gallery of screen immortals.

Points of Appeal.—Fine story, sensitive interpretation, flawless technical presentation, tremendous feminine angle, spiritual significance, cast values, title and, above all, magnificent acting by Bette Davis.

Chasing Danger

20th Century-Fox. American (U). Directed by Ricardo Cortez. Featuring Preston Foster, Lynn Bari and Wally Vernon. 5,356 feet. Release not fixed.

COMEDY melodrama, depicting the adventures and misadventures of a couple of newsreel cameramen operating somewhere in the region of Algiers. The principal players do their best, but the odds against them, represented by phoney atmosphere and types, are terrific. An unconscious burlesque, the film is no more than a second for the easily pleased and youngsters.

Story.—Steve Mitchell, a newsreel cameraman, and his stooge, Waldo, get mixed up in an attempt to start an Arab revolt in the desert. Steve's interest in Renee Claire, a mysterious young woman, signals the trouble. Renee is a supporter of Carlos Dimitri, an unscrupulous financier reported dead, but she little knows that he is behind the unrest. There is a flare-up when she learns the truth, but she gets sympathetic treatment from Andre Duvac, a French detective. Steve and Waldo hold ringside seats and these enable them to capture exclusive pictures.

Acting.—Preston Fister, Lynn Bari, Wally Vernon, Henry Wilcoxon, Joan Woodbury, and Harold Huber are the principal players, but hardly manage to sink their personalities in their parts. Anyway, the acting calls for exuberance rather than talent.

Production.—When the Americans set a melodrama against a background other than their own, they often come unstuck, and this newsreel-cameraman adventure picture is an example. Algiers is the scene of most of the action, and phoney atmosphere is one of its most serious faults. Another is confused development. It's hit and run stuff at the best of times.

Points of Appeal.—Humour, unconscious and otherwise, fair action, fights and juvenile appeal.

Smashing the Spy Ring

Columbia. American (U). Directed by Christy Cabanne. Featuring Ralph Bellamy, Fay Wray and Walter Kingsford. 5,559 feet. Release not fixed.

ESPIONAGE melodrama, put over with a verve that counters the obvious. The work of spies and counter-agents is brazen, but the showing of hands in no way impairs suspense. From a brisk opening it gallops to an even brisker close. Physical interpretation is in the vigorous hands of Ralph Bellamy, Fay Wray, Walter Kingsford, and Regis Toomey. It's the stuff to give the masses and juveniles. Sound "programmer" for the majority of halls.

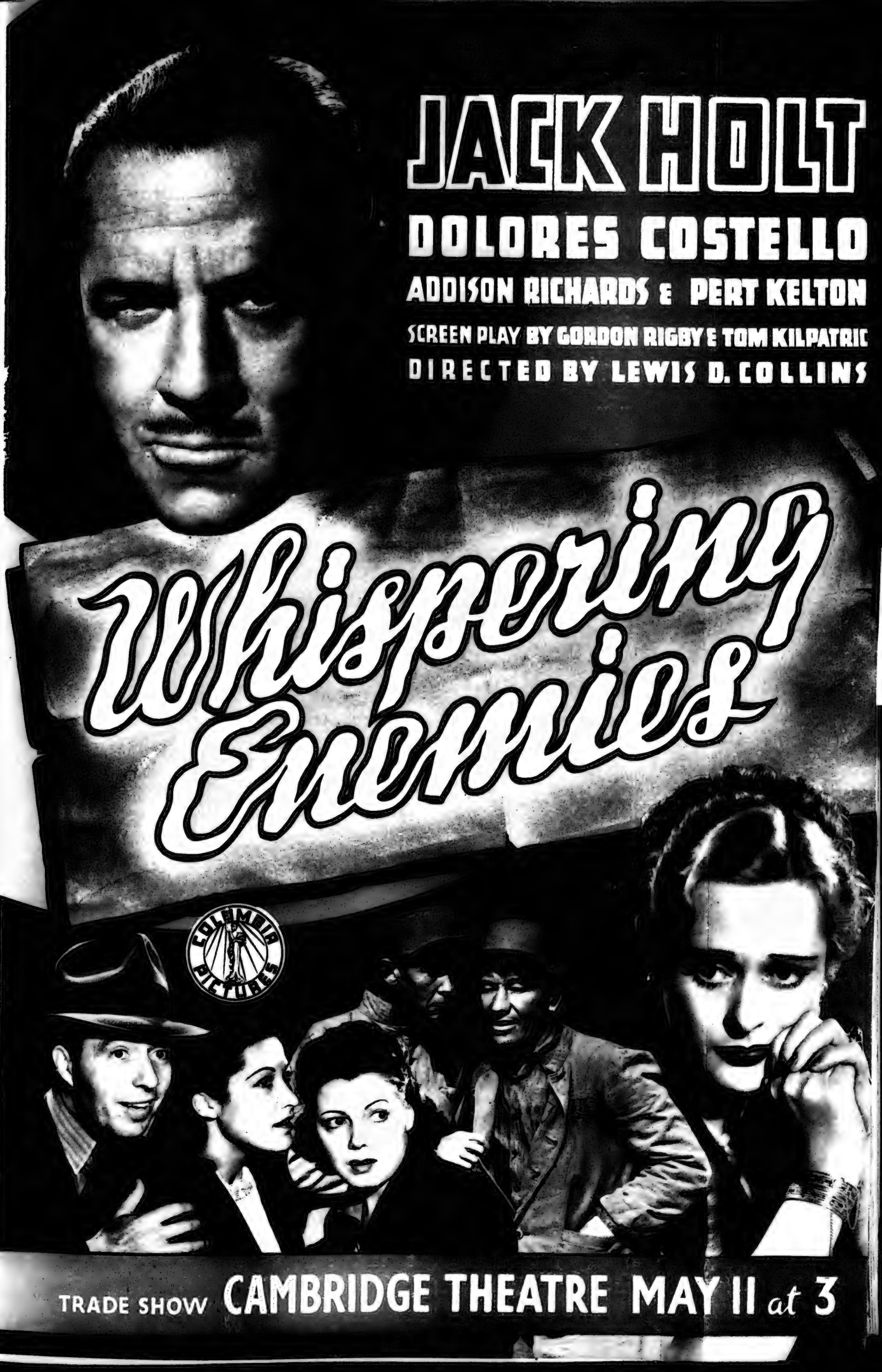
Story.—Phil Dunlap, Government agent, is [killed] while investigating a powerful spy ring. His colleagues John Baxter and Ted Hall, determine to avenge [his] death. Eleanor, the victim's sister, also enlists. Doctor Carter, owner of a sanatorium, is believed to be the head of the gang, and Baxter gains admission by posing as famous inventor of poison gas and feigning amnesia. [He] works from the inside, and Eleanor and Ted from the outside. and between the lot of them they eventually [finish] "Doc" and his gang red-handed. Baxter celebrates victory by marrying Eleanor.

Acting.—Ralph Bellamy is every inch the hero. [Baxter.] Fay Wray is a courageous Eleanor, and Regis [Toomey] more than does his stuff as Ted. Walter Kingsford is a sturdy and unscrupulous adversary, as Carter. Minor rôles are competently filled.

Production.—This melodrama is popular stuff and its popularity is measured by the strenuousness of its presentation and interpretation rather than by story ingenuity. It holds no secrets, but confidently cultivates excitement and suspense by reiterating all the seasoned thrills of serial. Technical presentation is first-class.

Points of Appeal.—Hard-hitting story, good title, fast action, hearty teamwork and good title.

REVIEWS continued on page 2


JACK HOLT
DOLORES COSTELLO
ADDISON RICHARDS & PERT KELTON
SCREEN PLAY BY GORDON RIGBY & TOM KILPATRIC
DIRECTED BY LEWIS D. COLLINS
Whispering Enemies
COLUMBIA PICTURES
TRADE SHOW CAMBRIDGE THEATRE MAY 11 at 3

For every Man there's a Job to do--- but sometimes

My job is to fight for the man I love!"

My job is to find the real killers!"

My job is to get evidence, no matter how!"

LET U

LIVE

Screen play by ANTHONY VEILLER & ALLEN RIVKIN
Based on a story by Joseph F. Dinneen

Directed by JOHN BRAHM

TRADE SHOW
CAMBRIDGE THEATRE
MAY 11 • 8·30

A Columbia Picture

ob to do--- ut sometimes a Woman has to do i

ET IS

WE

Maureen
O'SULLIVAN
Henry FONDA
Ralph BELLAMY

ALAN BAXTER • STANLEY RIDGE
HENRY KOLKER

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The Kid from Kokomo

Warner. American (A). Directed by Lewis Seiler. Featuring Pat O'Brien, Joan Blondell and Wayne Morris. 8,351 feet. Release not fixed.

BROAD comedy burlesque of the fight racket, the crazy story structure of which is built round the bruiser's proverbial love for his mother. The plot seldom has form, or even sense, but so good is the characterisation, smart the dialogue and boisterous the climax that the laughs swiftly pile up. It is entertainment that is certain to make a hit with the masses. Moreover, its breezy idiocies have no little feminine appeal—old-timer May Robson sees to that. Star values do the rest. Capital popular booking.

Story.—Billy Murph, a fight manager, and his girl friend, Doris Harvey, bet their all on their own man, Curley Bender, being beaten by the champion. Curley wins, and they leave him and their creditors and seek a new white hope. Homer Baston, a rural simpleton, is the answer to their prayer, but he had been abandoned by his mother in babyhood and refuses to leave the place of his birth for fear his mother might return. Murph, not to be outdone, lures Homer away by persuading Maggie Martin, a bibulous old woman, to pose as his mother.

Maggie plays up mother-love for all she is worth, and it is not long before she gains control of Homer's purse. To checkmate her, Murph and Doris produce Muscles, Maggie's old sweetheart, from New York's Hell's Kitchen, but before he can expose her she gets him to agree to pose as Homer's father. To add to Murph's troubles Homer falls in love with Marian Bronson, daughter of a judge who knows of Maggie's past.

On the night Homer is to meet Curley in a championship fight a gambler tells Homer that his "mother" owes him money and that he will throw her in gaol unless Homer throws the fight. He agrees. Then Maggie tells him that she is a fake, but he won't believe it. Fortunately, Curley taunts him about his "mother" in the ring and in his fury he knocks the champ cold, thus saving his own and his backers' fortunes. The gambler tries to get tough, but Muscles and his veterans soon show the modern gangsters where to get off.

Acting.—Pat O'Brien puts over one of his breezy characterisations as Murph, Joan Blondell is at her best as Doris, his ex-bubble dancer fiancée, and Wayne Morris sticks rigidly to character as simple, mother-loved starved Homer. May Robson is excellent as Maggie, and Stanley Fields and Maxie Rosenbloom take good care of the rough-stuff.

Production.—Preposterous as it is, there are a number of clever twists in the story, but it's the dialogue, which bristles with smart cracks, and the rousing fights which form the main body of the riotous entertainment. Sentiment is, of course, needed for contrast, and this gains logical interjection through the mother interest.

A picture can, however, be no brighter than its climax, and it is here where this comedy plays its winning card. The gangsters' scrap is knockabout at its best.

Points of Appeal.—Crazy but laughable story, great types, snappy dialogue, riotous rough-stuff, feminine angle and star values.

J'etais une Aventuriere

Unity. French (A). Directed by Raymond Bernard. Featuring Edwige Feuillere, Jean Murat, Jean Max and Jean Tissier. 9,000 feet. Release not fixed.

EXCEEDINGLY bright little story dealing with an adventuress who falls in love with one of her intended victims and is blackmailed by her companion.

There is a cleverness of detail in the way the crooks work, and the plot is never obvious; situations contain several surprise twists. Acting is excellent, and sub-titles ably convey the sense of the dialogue.

Story.—Soi-disant Countess Vera Wronsky works in collaboration with Desormeaux, a master crook, and Paulo, a pickpocket. She falls in love with one of her victims at Cannes, leaves her partners, and goes to Budapest, where she agrees to marry him. They go to Paris, and are followed by her associates, who having served a stretch find her out and start to blackmail her into helping them steal a valuable diamond.

She fools them by staging a fake arrest of herself, but they get wise to this and, posing as relations, call on her in her country home. Here, again, they want to force her to help them steal the jewels at a house party, but the pickpocket is sentimental and contrives to outwit his companion and save Vera from trouble.

Acting.—Edwige Feuillere is brilliant as Vera, and Jean Murat makes a strongly personable lover. As Desormeaux, Jean Max is suave and polished, and Jean Tissier is delightfully whimsical as the sentimental pickpocket.

Production.—Subtlety is the keynote of the whole thing, and every little detail is well dovetailed into one of the most amusing crook stories seen on the screen for some time.

Care is paid to characterisation, and the love interest is handled with delicacy and just the right tenderness. One believes all the time in both the story and the characters.

Points of Appeal.—Fine acting in subtle and always amusing crook romance.

Mystery Plane

Pathé. American (U). Directed by George Waggner. Featuring John Trent, Marjorie Reynolds and Peter George Lynn. 5,510 feet. Release not fixed.

EXUBERANT, if artless, serial comedy melodrama, lightly wrapped in alien, but, nevertheless, lofty patriotic sentiment. It goes all out for culminating thrills and, before it ends, justifies its faith in action and spectacle. Acting and direction are adequate. Good support for the industrial element and juveniles.

Story.—Tommy, a small boy, longs to be an airman, and his idol is Brandy Rand, an aviator with a fine war record. Brandy disappears from the scene, but Tommy ultimately achieves his ambition, and is known as "Tail-spin." He and his mechanic Skeeter, and his girl Betty Lou invent a radio-controlled bombing device which passes war office test.

The test is secretly witnessed by international agents. They kidnap the trio, and bring pressure to bear when they refuse to hand over the blue prints. The three later manage to escape in an aeroplane, but are pursued by another piloted by Brandy who, in the ensuing years, had turned renegade. Circumstances, however, prompt Brandy to do the big thing, and he dives to his death, taking the international agents with him, so that Tommy, Skeeter and Betty Lou may live, and their invention be used in the interests of democracy.

Acting.—Peter George Lynn gives a clever emotional portrayal as Brandy, and John Trent, Milburn Stone and Marjorie Reynolds put in some lively work as Tommy, Skeeter and Betty Lou. Support is satisfactory.

Production.—The film opens with a brief prologue, in which Tommy and Betty Lou are seen as children, and then jumps swiftly into good hearty melodrama. The strenuous plugging of the espionage angle is its passport to industrial and juvenile approbation. Comedy and national sentiment are appropriate trimmings.

Points of Appeal.—Exciting story, resourceful treatment, good aerial thrills, popular cast and attractive title.

The Kid from Texas

M-G-M. American (U). Directed by S. Sylvan Simon. Featuring Dennis O'Keefe, Florence Rice and Jessie Ralph. 6,337 feet. Released August 14, 1939.

ROMANTIC comedy, presenting yet another variation of the perennial "Cowboy and the Lady" theme. It is not bad, but it is not exactly good, and its failure completely to make the grade is the penalty for inconsistency. It has a cut at social satire, broad farce and wild and woolly West burlesque, and crowns its vacillations by basking in the obvious. Still, although its horse-play is of anything but a bold box-office colour, it has its moments, and these, consolidated by breezy stellar personality, qualify it for average programme honours. Usable light booking.

Story.—William Quincy Malone, a boastful young cowboy, particularly about his imaginary skirmishes with Indians, rides a pet horse, Lone Star. He believes that he and Lone Star are an ideal combination for the polo field, but hasn't the opportunity to put his belief to the test. Bertie Thomas, a society polo player, visits the ranch and purchases Lone Star. Partly because of his love for his horse and partly because of his infatuation for Margo, Bertie's playgirl sister, Malone finds a way to accompany the horse to its new home.

He makes a hit with Aunt Minetta, wily trustee of the Thomas fortune, but continually rubs Margo up the wrong way, and, after disgracing himself on the polo field, joins a Wild West show. He forms a Cowboy-Indian polo team and the stunt is a commercial success. In the meantime, Margo discovers she loves him. He has another admirer in "Okay" Kinney, a show rider. The climax, which takes the form of a crazy polo match between Malone's team and a side led by Bertie, provides the obvious solution to the romantic problem.

Acting.—Dennis O'Keefe works hard as the boasting, polo-conscious Malone, and Florence Rice has a touch of class as Margo, but neither the stars nor the supporting players find it easy to make a go of the episodic story. In passing, it must be mentioned that Helen Lynd is hopeless as a cockney servant girl.

Production.—There are isolated laughs—Malone's bragging of his encounters with Indians is developed into a gag that is shrewdly plugged, and the polo stunts are both spectacular and amusing—but in spite of these the fun all too frequently flags for want of specific treatment. Balance of laughs, however, is just on the right side, thanks to exuberant team-work. Safe light booking for the masses and family is the narrow verdict.

Points of Appeal.—Popular basic romantic theme, bright and boisterous incidental gags, popular team, and good technical qualities.

Innocence

Cosmopolitan. Czecho-Slovakian (A). Directed by Otakar Vavra. Starring Lida Barova. 7,350 feet. Release not fixed.

SOMEWHAT trite and slowly developed story of a woman who is ready to sell herself in order to provide money for her lover who is seriously ill. It is, however, finely acted, and contains many human touches of a naturalistic order. Sub-titles are barely adequate to explain the plot to those who do not know the language; the censor has probably had something to do with that.

Story.—Hanna, a poor girl, is assaulted by her step-father. She leaves home and gets a job in a café. The proprietor, Nevostry, casts amorous eyes on her, as does Councillor Res, an elderly roué. She falls in love with a customer, Jimez, a composer. She repulses Res's attentions, but when Jimez falls ill and needs money, she decides to give herself to the councillor.

She visits him, but in her revulsion she struggles, and Res falls down in a fit. Later she decides to accept Nevostry's offer of marriage. He settles money on her, and immediately after the ceremony she rushes to give it to the doctor attending Jimez; she finds her lover dead.

Acting.—Lida Barova, who was concerned in the Goebbels scandal, and is the wife of Gustav Froehlich, gives a brilliant characterisation as Hanna; it is sincere and natural. J. Prucha is good as Res, as is Z. Stepenak as Nevostry. Ladislav Bohac is very personable as Jimez.

Production.—The general tone of the proceedings is sordid, but the innocence of the heroine is heightened by the drabness of the surroundings. Detail is good, and the tragic moments are not over-stressed. One feels that if one could understand the dialogue one would have a much fuller appreciation of the picture as a whole; so much obviously relies on it.

Settings are admirable, and camera work effective. One would like to see more of the star's and director's work.

Points of Appeal.—Strong sex drama, with famous Continental star of exceptional ability.

Back Door to Heaven

Paramount. American (A). Directed by William K. Howard. Featuring Wallace Ford, Patricia Ellis and Aline MacMahon. 7,600 feet. Release not fixed.

HERE we have a turgid hard-luck melodrama, a picture which borrows all the trouble that's going from time-honoured fiction, and bundles it willy-nilly into a play of little purpose or conviction. It's a tear-jerker in the least flattering sense of the term. Incidentally, where the title comes from, the Lord alone knows. Booking for the uncritical industrial element only.

Story.—Frankie Rogers, a country boy, has a drunken father and a slut of a mother. Miss Williams, the local school mistress, interests herself in him, but ugly home environment takes its toll, and he soon finds himself on the way to a reformatory. Misfortune continues to dog him, and he graduates in gaol. On his release, he visits his home town, together with Bert Gatto and Jud Mason, prison acquaintances. He calls on Miss Williams, and also Charley Smith, one of his old playmates and now a successful banker, but has to go further afield before he catches up with Carol Evans, his childhood sweetheart.

She is finding the going hard as an entertainer. Bert and Jud take it upon themselves to rob a café, and before Frankie can stop them the proprietor is bumped off in circumstances that incriminate Frankie. He is tried and convicted for murder, but breaks away to attend a school reunion party given by Charley Smith. On leaving the party he is mowed down by the police, and that's that.

Acting.—Wallace Ford evokes very little sympathy as Frankie; he appears to invite misfortune. Patricia Ellis, Aline MacMahon, Bruce Evans, Stuart Erwin and Bert Frohman are also beaten by the heavy going in support.

Production.—Now and again there is an attempt to play bad boy Frankie Rogers against successful banker Charley Smith, but before any conclusions can be drawn and sympathy can be handed out to the victim of environment, manufactured tears well up and obliterate point. As for the title, maybe the story contains somewhere a hint on how to enter Paradise on the ground floor, but to the ordinary viewer the open sesame remained a secret to the end. It is a disconnected, disconcerting, old-fashioned dirge.

Points of Appeal.—Slight feminine angle, title and cast.

Flying Fifty Five

RKO-Radio. British (U). Directed by Reginald Denham. Featuring Derrick de Marney, Nancy Burne and Marius Goring. 6,500 feet. Release not fixed.

ROMANTIC melodrama of the Turf, adapted from a story by Edgar Wallace. Good enough, but it is not the author at his best; for one thing it fails to inherit his flair for covering up the obvious, and for another its development is too tranquil. Accurate characterisation, refreshing native atmosphere and an inherent sense of humour stifle criticism. And, of course, there is box-office magic in the author's name. Good popular booking.

Story.—Bill, an amateur jockey, gives a cheque to Jacques Gregory, formerly his father's business partner, which he is subsequently unable to meet. His father, Jonas Urquhart, a financier, is furious, and tells him to clear out. He changes his name and joins a stable owned by Stella, daughter of his alcoholic friend, Charles Barrington. Gregory, an incorrigible crook, operates against Jonas and uses Bill's dishonoured cheque to further his own ends.

A chain of circumstances causes Bill to be reported dead, and Jonas, believing he is now free from Gregory's blackmail, operates against him. Meanwhile, Bill trains Flying Fifty Five, a horse held to be a rogue, for a big race. Gregory has a horse, Tempest, in the same race, and he hopes to win enough to meet his commitments. From thence on complications, in which Bill, Stella, Gregory and Jonas are implicated, pile up, and these, needless to say, end in victory and romance for Bill.

Acting.—Derrick de Marney contributes a competent and agreeable performance as Bill; Nancy Burne is a spirited and refreshing Stella; and Peter Gawthorne and D. A. Clarke-Smith are worthy antagonists as Jonas and Gregory. Marius Goring is amusing as the alcoholic Charles, and John Warwick, Amy Veness, Ronald Shiner and Billy Bray are responsible for natty supporting characters.

Production.—Loose ends are many, while the climax is too technical to carry much suspense, but these failings are slight in comparison with the entertainment's agreeable versatility. It has a cut at everything, and what it loses on the swings it gains on the roundabouts. Atmosphere and supporting characterisation are particularly good. Moreover, it basks in the reflected glory of a best-seller.

Points of Appeal.—Popular plot, bright by-play, clean atmosphere, good characterisation, crisp humorous relief, good title and box-office author.

Blondie Meets the Boss

Columbia. American (U). Directed by Frank Strayer. Featuring Penny Singleton, Arthur Lake and Larry Simms. 6,390 feet. Release not fixed.

DOMESTIC comedy drama, a bright and lively sequel to the popular and successful "Blondie." Both are, of course, adapted from the famous newspaper cartoon strip. Story ingenious, by-play spontaneous, teamwork human and denouement crisp. Atmosphere, too, is excellent. Capital light booking, a film with something to sell, for the masses and family.

Story.—Blondie and Dagwood, a young married couple, set the stage for a holiday. The party is to include their small son, Baby Dumpling, and their dog Daisy. At the last minute Dithers, Dagwood's boss, tells him that he must postpone his vacation. Dagwood takes umbrage, asks for the sack, and gets it. Blondie determines to get her husband's job back, and appeals personally to Dithers. He insists that Dagwood be taught a lesson, and practically compels Blondie to accept the job.

Dagwood smarts under the humiliation, and gets mixed up with jitterbug relatives and, following a fishing trip, a girl. Blondie, too, suffers embarrassment, particularly when Dithers entrusts her with a big business deal. However, complications, the crux of which is jealousy, finally result in Blondie and Dagwood preventing Dithers from losing a small fortune. Dagwood is reinstated.

Acting.—Penny Singleton, Arthur Lake and Larry Simms are responsible for good teamwork as Blondie, Dagwood and Baby Dumpling—the last-named is particularly clever for one so young. Jonathan Hale strikes just the right note of mock seriousness as Dithers, and Daisy, the dog, more than competes with the humans. The rest of the players are amiable stooges.

Production.—Essentially a caricature of domesticity, the film finds its fun in gentle exaggeration. Dagwood's reactions to the humiliations of domesticity lead to bright gags, while Blondie's adventures in the realms of big business, too, have laughable reactions.

Baby Dumpling and Daisy, the dog, fill in the background with humour of an equally amiable and human character. The climax, true to farce at its best, completes the entertaining family diary.

Points of Appeal.—Homely plot, spirited by-play, clever and versatile team, family angle, title and star values.

Double Daring

RKO-Radio. American (U). Directed by Lew Landers. Featuring Lee Tracy, Peggy Shannon and Virginia Weidler. 6,100 feet. Release not fixed.

CIRCUS drama, recording the wide experiences and adventures of an orphan tom-boy of the sawdust ring. The story is more or less cut to pattern—it presents the conventional alternation of comedy, sentiment and thrills—but juvenile Virginia Weidler has more than sufficient resource to prevent undue flogging of the obvious.

Supporting her is a good team, headed by Peggy Shannon and Lee Tracy. Efficient technical and camera work do the rest. First-rate two-feature programme booking for the masses and youngsters.

Story.—Following the accidental death of her mother, a wire-walker, Terry O'Connell, a small girl, becomes the mascot of Barvin's Circus. Adgie Modeno, a lion tamer, is the star of the circus, and Charlie Dugan is the manager, and both are her particular friends. One evening Terry overhears Darlow, a crook, planning to confiscate Adgie's lions by trickery, and in warning Adgie she inadvertently becomes part of Adgie's act.

Charlie outwits Darlow, and he, out of spite, informs the authorities that Terry is under age, and has her sent to a home. Though happy, Terry longs to rejoin the circus, and in an exciting grand finale, in which an escaped lion plays an important part, Darlow is paid back in his own medicine, and Terry is officially adopted by Adgie.

Acting.—Lee Tracy has a made-to-measure part as barker Dugan, and Peggy Shannon develops good character as Adgie, but Virginia Weidler has the fat part as Terry, and has no difficulty in eclipsing her elders. Hers is a natural, yet finished performance.

Production.—It is by-plot rather than plot that matters most in this picture, and it is none the worse, because trimmings are allowed to take precedence. The highlights are represented by Terry's unceremonious entrance into the lions' cage, and her lucky last-minute escape from a lion.

The rest of the action is equally divided between laughable incidents in the circus ring and refreshing sentiment.

The colourful and eventful illusion is consolidated by particulary good camera work. The thrills have the hall-mark of realism.

Points of Appeal.—Colourful story, pleasing sentiment, big thrills, bright comedy, fascination of the sawdust ring and effectively exploited small child angle.

"LET US LIVE"

Scenes from LET US LIVE, which Columbia is Trade showing on Thursday, May 11, at 8.30 p.m., at the Cambridge Theatre. Maureen O'Sullivan, Henry Fonda and Ralph Bellamy are starred in this story of a young taxi-driver and of his sweetheart. When a murder is committed by young bandits in the course of a hold-up, eye-witnesses positively identify the young cab driver as the leader of the gang. A net of circumstantial evidence makes more tense the desperate efforts of the boy and of the girl to prove his innocence

G.-B.E. Business Better by 57 per cent.

HINT OF REVOLUTIONARY PIECE OF EQUIPMENT

WITH business showing an increase of 57 per cent. over last year. H. R. A. de Jong, commercial director of B.A. and of G.-B. Equipments, Ltd., has decided the time is ripe to launch a new, and in some respects a revolutionary, piece of apparatus which in ordinary circumstances would have been held until autumn

Details of this new G.-B. apparatus will be announced in due course, but the decision of Mr. de Jong will be welcomed as further evidence of the fact that there is no slump in the equipment field notwithstanding the uncertainty of business generally as a result of international conditions.

"No fewer than 69 major contracts have been taken by G.-B.E.," Mr. de Jong told the KINE., "and reports from branch offices of business in hand indicate that theatres all over the country, both old and new, are steadily converting to modern equipment and methods as a result of present-day high-efficiency needs."

A few of the recent installation commitments which include provision for "Duosonic" sound, "Magnus" projectors and Brenkert arcs, are:—

New Cinerama, Glasgow; Rex, Wellington; Wardona, Swanscombe; Plaza, Southsea; Ritz, Thornley; Super, West Kensington; Hippodrome, Middlesbrough; Palace, Wigton; Cosy, Oldham; Plaza, Liverpool; New Palace, Bristol; Town Hall, Towcester; Rink, Clapton; Grand National Films, Preview Theatre, Wardour Street; Grand, Pelaw; Palace, Tottenham; Regal, Daventry; Gaumont, Alloa; Greengates Cinema, Bradford; Dorothy Cinema, Llangollen; Picture House, Annan; Roxy, Ross-on-Wye; Elite, Ashbourne.

Mr. de Jong stated that business in other departments in the G.-B.E. group, such as G.-B. Furnishers, are also well up to budget, the contracts including large seating undertakings in theatres ranging from the Palace, Wigton, to preview theatres in London.

THE LATE A. M. KAY

Consecration of Memorial

Despite the inclement weather, a large gathering of relatives and friends attended the consecration of the memorial to the late Arthur Marcus Kay (one of the founders of Ideal Films, Ltd.), at Willesden Cemetery on Sunday last.

An impressive ceremony was conducted by the Rev. Hertzberg, of St. John's Wood synagogue. Amdngst those present were Gerry Kay (son), Harry Rowson, Abe Freedman, Bert Elton, Simon Gilbert, Harold Possener, Jack Phillips, Rudolf Solomons and Emanuel Jacoby.

Funeral of Daisy Vera Sharp

The funeral took place at Streatham Cemetery on Friday of Daisy Vera Sharp, who was associated with the Trade for about 25 years, mainly as film examiner.

Up to the time of her decease she was employed by Radio Pictures. Previously, she had worked for Paramount for 17 years. Miss Sharp had also held positions at Humphries' and Strange's Laboratories.

On behalf of the family, Herbert R. Parsons, her brother-in-law, wishes to thank the many friends of the deceased for their sympathy and for the many floral tributes, including those from the directors and staff of R.K.O.-Radio, the R.K.O.-Radio technical and dispatch staffs, Paramount Pictures' staff, and Twentieth Century-Fox staff.

W. Bowker Holt, kinema proprietor of Blackpool, and formerly of King Street, Dukinfield, who died recently, left estate valued at £34.565 (net personalty £13,211).

H. T. BROWN

F. V. WALFORD

PROTEST AGAINST FILM POSTERS

Incentive to Children to Steal

A protest that certain posters advertising films which featured the "Dead End Kids" were a direct incentive to children to become young thieves was made at the monthly meeting of the Prestatyn (North Wales) Council by Coun. E. T. Williams, a local schoolmaster.

Coun. E. T. Williams said the posters advertised a film shown in a neighbouring town. "Some of the children in our town are acting on what they have seen on the posters, and I regard the illustrations displayed as a direct incentive to boys and girls to become little thieves," he remarked.

It was decided to call the attention of the Flintshire Education Authority to the complaint, together with a request that representations should be made for a stricter censorship on film posters.

Coun. J. W. Nicholson contended that the films themselves did as much harm as the posters advertising them.

The chairman of the Council (Coun. Mrs. Eleanor Evans, J.P.) disagreed with this view, and said that advertisement posters were often distorted and illustrated scenes which did not actually appear in the films.

IMPERIAL, BLACKPOOL, BURNT OUT

Interior Gutted

The Imperial Cinema, North Shore, one of Blackpool's oldest-established halls, was badly damaged by fire on Sunday morning, almost the whole of the interior being burnt out.

Apart from a few rows of front stalls, there was little left undamaged in the auditorium, but the fireproof projection-box at the rear of the balcony withstood the intense heat and the films in it were saved.

There is no clue as to the cause of the outbreak.

Francis Fennell, general manager of the Regent and Imperial, whilst unable to give an official estimate of the damage, puts it at several thousand pounds, and he says it will probably be two or three months before the hall can be reopened.

Leicester Ban

"Son of Frankenstein" has been banned for showing to the general public both for Leicester and Leicestershire.

The Mayor of Folkestone and members of the Town Council attended a performance of "The Dawn Patrol" at the Central Cinema on April 23. Auxiliary Fire Service equipment was displayed in the vestibule.

NAMES in the NEWS

STOCKPORT APPOINTMENT—DERBY'S LOSS—HULL STAFF'S FAREWELL TO R. ROBERTS—COUN. WREN RE-ELECTED—BERNSTEIN RESIGNATION—WEDDING FOR MANCHESTER MANAGER—D. DARRAGH'S NEW POST

H. Telford Brown has resigned his position with Cheshire Cinemas, Ltd., at the Scala, Runcorn, to take over the management of the Alexandra Cinema, Stockport, for David Forrester. On leaving the Scala, Mr. Brown received a silver cake dish from the staff, and their well wishes for success in his new sphere.

An expert showman, with awards from General Film Distribution and other companies to his credit, Mr. Brown has had a varied career of kinema management in all parts of the country. Among the halls at which he has held posts are the Rink, Swindon; Regent, Leyland; Lounge, Exeter, and Capitol, Exmouth.

Derby Film Ball Committee is to lose one of its members as the result of the removal from the Empire Cinema, Derby, to the management of the new kinema, the Ritz, Market Harborough, of **F. Verner Walford.** Before taking over the management of the Derby Empire, Mr. Walford, was also with the A.B.C. company at the Royal County, Shrewsbury. For 15 years before this he was general manager and secretary of Grimsby Palace, Theatre and Buffet, Ltd., and Associated Theatres at Doncaster, Scunthorpe, Leeds, and Hull, and at several of these theatres he was also booking manager.

A native of Croydon, Mr. Walford was associated with the kinema in its early days, being with old travelling picture companies such as Edisons Pictures, and later with British Biograph and Mutoscope, Ltd.

Members of the staff at the Regis, Hull, gathered together after the final performance on Saturday to bid farewell to manager **Reynolds Roberts**, who has been appointed to a similar position at the new Ritz, Wallsend-on-Tyne, and welcoming his successor, **A. Hope**, former manager of the Rex, Hull.

As a token of the staff's esteem, Mr. Roberts was presented with a pair of cuff links. Later he attended a farewell gathering at the St. Andrew's Club, of which he has been a member for 19 years, and was presented with a dressing-gown on behalf of the members. Mr. Hope's position at the Rex has been filled by **J. Nugent**, formerly of the Commodore, Liverpool.

A. K. Jefferies has returned to the managership of the News House, Parliament Street, Nottingham, of which house he was the first manager when it was opened in 1935. He left there to take up the position at the Queen's, Arkwright Street, Nottingham, where he stayed for three years.

David Darragh, who has been in charge of the Penge Odeon since it opened in June, 1937, has been appointed manager of the new hall at Canning Town, due to open shortly. Mr. Darragh joined the Trade about 1929, and for six years managed the King's Hall at Penge for Gaumont-British before joining the Odeon circuit.

His place at Penge is taken by the transfer of **Kenneth Pead** from Sittingbourne, where he opened the Odeon in January, 1937. Like Mr. Darragh, he was for many years with Gaumont-British at their halls in the Midlands, spending five and a half years in the Potteries at the Coliseum, Burslem, and ending his association with the G.-B. circuit at the Picture House, Leicester.

New manager of the Odeon, Sittingbourne, is **L. Valencia**, from Ramsgate, where he has been assistant for some time.

Coun. H. F. Wren, one of the Bristol C.E.A. branch delegates, has retained his seat on the Mangotsfield Council, being re-elected at the recent election. When he completes this term, Mr. Wren will have served for 21 years on the council. He is also a member of the Gloucestershire County Council and a Justice of the Peace.

Eric Fredman has been appointed British representative of Samuel Goldwyn. He will begin his duties immediately and work in conjunction with United Artists, the distributors of Mr. Goldwyn's productions in this country.

For nine years Mr. Fredman has been associated with the British film Industry, during the past two years being sales manager of Herbert Wilcox Productions.

Mr. Fredman will shortly be moving into offices in or near Wardour Street.

Basil Cuthbert was transferred to the Ritz, Chatham, where he has an eight-rank Wurlitzer with piano on Monday, May 1, and is to remain there as resident solo organist.

Eric Smith is, I hear, concluding his long engagement on the Bernstein Circuit next week. He was for a long period at the Granada, Bedford, from which he broadcast regularly for the B.B.C. and then became one of the touring guest organists. He is one of our leading organists.

Cecil Hammett is leaving the Embassy, Maldon, Essex, after four years as resident solo organist, so I conclude this organ will be temporarily closed down.

H. T. Rudd, supervisor to E. K. Hawtin Cinemas, Ltd., at Wolverhampton, Bilton and Cannock, Staffs, is resigning from this post on Saturday, May 6, after two years. During this time he has made himself very popular with all those he has come in contact with and he leaves with every good wish from his employer and all those who have worked upder him. His ability as a keen and clever showman has been the subject of many editorial notices in the Showmanship pages of the KINE.

Mr. Rudd, who is now open for engagement, has had managerial experience, not only in the Midlands but in London and the South, where he has served at the Empire, Kilburn, and the principal kinemas in Portsmouth and Cornwall. Communications to Mr. Rudd should be addressed to the Globe, Wolverhampton.

Kenneth Blair, manager of the Luxor Cinema, Hulme, Manchester, who was married on Saturday last, received a walnut standard electric lamp as a wedding present from his brother managers of the J. F. Emery Film Circuit, Manchester, and also from the headquarters staff.

LOST

Owners of a Kinema

West Bromwich Corporation Highways Committee has received a report regarding the dangerous condition of the Old Picture House in Sandwell Road. Attempts have been made to ascertain the ownership, but so far the Committee has not been successful.

Accordingly, it recommends that the town clerk be authorised to take all necessary steps and proceedings under the Towns Improvement Clauses Act, 1847, to secure the demolition of the premises.

ROYALTY VISITS THE EMPIRE

The Duke and Duchess of Gloucester, with the Duke and Duchess of Kent, visited the Empire, Leicester Square, on Wednesday night to see M-G-M's romantic musical film, "Honolulu," starring Eleanor Powell, Robert Young, George Burns and Gracie Allen.

Overcrowding of Children at Rotherham

BENCH WARNS KINEMAS

FOR failing to provide reasonable precautions for the safety of children, Charles B. B. Crisp, manager of the Empire, Rotherham, was fined 40s. at Rotherham.

The Mayor (Ald. A. Buxton) said he hoped the small fine inflicted would serve as a warning that proper precautions must be taken where there were children's matinées.

For the prosecution it was stated that when police visited a matinée performance of "Little Miss Broadway," starring Shirley Temple, the Empire, which accommodated about 1,200 people, was absolutely full, and about 90 per cent. of those present were children. On the ground floor the Inspector found two female attendants and one male attendant.

On the first floor there was one female attendant, and on the top floor one female attendant. There was another attendant who appeared to have a roving commission.

Downstairs an attendant was moving children from one of the gangways to the back of the hall, but when the police entered there were three children standing in the right-hand gangway and about 15 in the left-hand gangway. There were about six children in each of the gangways on the first floor.

No children stood in the balcony gangways.

Inspector Small said when the defendant was spoken to he said it was an exception due to the film, and that some of the attendants had gone to tea.

D. Dunn, for the defence, said Mr. Crisp had been in the Industry for 28 years, and there had been no previous complaint against him.

Mr. Dunn suggested that some arrangement might be arrived at with the local authority as to what would be regarded a proper number of attendants to be on duty.

There seemed to be nothing also to indicate what number of persons should be permitted to stand in a place of entertainment.

£2,000 KINEMA FRAUD

John Leopold West, aged 33, an accountant, described as of no fixed address, was remanded in custody at Bow Street on April 29, charged with converting to his own use at Bruton Street, Mayfair, £2,000 received on account of the building of a kinema, to be known as the Ritz, at Berwick-on-Tweed.

Derrick de Marney and Nancy Burne are starred in the Admiral production FLYING FIFTY-FIVE (RKO-Radio), reviewed in this issue

Mr. and Mrs. Spencer Tracy at the recent reception held in their honour by M-G-M. After a brief stay in Europe, the star will return to the States to start work in NORTH-WEST PASSAGE

KINE. CRICKET CUP

Teams Who Will Compete

A KEEN fight for the "Kinematograph Weekly" cricket cup, now held by Western Electric, is promised for the coming season. So far, among the entries for the 1939 competition are the following clubs: Gaumont-British Sports Club, Kodak, Ltd. (two teams), RCA, Western Electric, Film Artistes' Cricket Club, RKO-Radio, M-G-M, Winads, Ltd., Granada, North Cheam.

At a meeting held last week a committee was formed with the following members: M-G-M, Western Electric, Kodak, RCA, and KINEMATOGRAPH WEEKLY (Alex J. Martin, hon. secretary). This committee met again yesterday (Wednesday), when the draw was made and arrangements for the competition were finalised. These will be announced in next week's KINE.

KINE. CRICKET CUP RULES.

1. The first-named team in the draw to be the home team, to provide ground equipment and new ball, and, if necessary, to have the right of deciding whether the match be played on Saturday or Sunday.
2. Each game to be decided on a full day's play. When it is not possible to complete two innings, the result to be made on the first innings score.
3. If played on Saturday, the game is to start at 2.30, and on Sundays at 11 or 2.30 by mutual arrangement.
4. Each team to make arrangements for the attendance of one professional umpire who is a member of the West End Cricket Association registered list of umpires and who must be obtained from F. E. Shinn, 79, Bouverie Road, West Harrow. ('Phone: Byron 2266.)
5. That all players be amateur, this meaning that no one may take part who has received or is receiving moneys direct or indirectly for cricket during the 1939 season. Players must also have been *bona-fide* members of the company with which their respective clubs are associated for at least ten days.
6. Whatever the weather, it is expected that a member of each club shall attend on the agreed ground on the play date.
7. In the event of one team not arriving at the ground within half an hour of the stipulated time, the offending team is liable to forfeit the game.
8. That the secretary of each club send the score sheet of each match to the hon. secretary of the competition so that he receives it not later than the morning following the game.
9. That all disputes that arise and are not provided for in these rules shall be settled in accordance with the rules of the West End Cricket Association.

SPORTS ASSCN. FOR MANCHESTER

Cricket Fixtures

No fewer than 60 members of the Manchester trade met on Tuesday to form a kinema sports association. All branches of the Industry were represented—exhibitors, renters and accessory firms—and a committee of 10, five renters and five exhibitors, was elected to draw up the rules and constitution. This will be submitted to a special meeting which has been called for May 19. Gordon Emery has been elected secretary pro tem., and E. Grattan Milloy (20th Century-Fox), treasurer.

Mr. Grattan Milloy told the KINE. representative that a number of cricket matches have already been arranged for the summer season. On June 21 and August 2 a Trade team will meet the Salford police at the Broughton C.C. ground.

As in previous years, a social will follow the match, the Trade acting as hosts on one occasion and the Salford police on the other. The Trade team will also play two matches with the Yorkshire kinema Trade (one at Leeds and the other at Manchester). There will also be a match the kinema Trade *v.* H. D. Moorhouse circuit and another the Trade *v.* J. F. Emery kinema circuit.

MIDLAND GOLF TOURNEY

Arrangement for June 4

The annual golf tournament in aid of the Birmingham and Midland Trade Benevolent Fund has been fixed for Sunday, June 4. The venue will again be the Walsall Club's course, and W. L. Grice, hon. treasurer, appeals to all golfing members of the Trade to send in their entries to him by the end of the present month.

As usual, four competitions will be run, viz., the Senior Cup (handicaps 1 to 18); Junior Cup (19 to 24); Ladies' Cup, and the Willett's Cup, for members of the Allied Trades. Last year a profit of £32 was forthcoming, and Mr. Grice is anxious to improve upon that this year.

All communications concerning the tournament should be addressed to him at Kalee, Ltd., 16, John Bright Street, Birmingham.

NORTHERN IRELAND

BRITISH LION SALES CHIEF'S VISIT

White Cinema Club Golf Results

A SURPRISE but welcome visit to Belfast was paid last week by Sid Myers, general sales manager of British Lion. Flying to Dublin to meet his manager for Ireland, Louis Elliman, they came to Belfast by car and met some of the leading North Irish exhibitors at an informal reception. They then returned to Dublin, and Sid, who had renewed many old acquaintances, flew back to England. Pat M'Ilroy, the representative for British Lion in Northern Ireland, was responsible for making the arrangements in Belfast.

S. A. MYERS

Golf Tourney

The second annual golf tourney held at the Greenore Links, organised by the White Cinema Club, was an even greater success than the first.

The President Harry Wilton Cup was won by Ben Bloomfield, whilst Bert Froggatt was runner-up, and George Margrave won the third prize.

The trophy was handed over by Harry Wilton, who was thanked for his generosity which has resulted in the annual competition being staged.

Police Orders

The authorities in Northern Ireland have given instructions that police shall be on duty outside all kinemas where children's matinées are held to see that the youngsters run no dangers from passing traffic when they try to cross the road.

All's Well

The differences between the Tonic Cinema, Bangor, and the local Corporation over the screening of "Frankenstein" have been settled by Stendall Todd, the manager, pointing out that the omission in cutting the film was not his fault but that of the renters.

"THREE SMART GIRLS GROW UP"

Success in Provinces

Reports from the provincial key cities where the Universal picture, "Three Smart Girls Grow Up," has been presented to the Trade during the past week by General Film Distributors show that the provinces are as keenly alive to the fact that this film is Deanna Durbin's greatest and best as Press and public were here, following its première at the Leicester Square Theatre.

THE WEEK IN SCOTLAND

G.-B. Opening at Alloa . . . Provost Receives Trade Chiefs

PROVOST LAUNCHES 1,000 SEATER

GAUMONT - BRITISH latest Scottish stronghold, the Gaumont, erected on the site of the old La Scala at Alloa, was opened on Saturday evening by Provost Daniel M'Kinley. Prior to the opening ceremony a musical programme was presented by the Band of the 2nd Batt. Royal Scots Fusiliers. The chief film was "That Certain Age."

With seating accommodation for 1,000 the Gaumont cost approximately £30,000.

Cosmo Ready on May 17

George Singleton hopes that the new Cosmo, Scotland's first repertory kinema, will be opened on May 17. The opening attraction is to be the French film, "Carnet du Bal," to be followed possibly by the banned Russian anti-Nazi film, "Professor Mamlock."

Club Golfers at Gleneagles

G. LEE WINS BENDON CUP

Cinema Club golfers had the usual glorious Gleneagles weather for their annual golf outing last Friday. While the numbers were down from previous years, the company was good, and with such delightful conditions it was not surprising that some very fine scores were returned.

In the Club Competition over the King's Course the winners were:—

Bendon Cup.—Winner, George Lee, Sen., 78 – 3 = 75; runner-up, W. Bauchop, 85 – 6 = 79.

Square Cup.—Winner, George Urie Scott, 90 – 15 = 75; runner-up, J. Brackenridge, 95 – 14 = 80.

Visitors' Prize.—Won by D. Bull (of David Allen and Sons) for the second year in succession with a score of 90 – 12 = 78.

Thanks are due to Jack Brackenridge for the energy and enthusiasm and his attention to all details which made the day a great success.

STIRLING MIDNIGHT CHARITY SHOW

J. S. Nairn's £200 Effort

All seats to the total of 2,200 have been booked for the annual midnight show arranged by Manager James S. Nairn at the Regent, Stirling, in aid of the Stirling Royal Infirmary on May 12. As a result it is hoped that the sum of £200 will be available to the infirmary.

This show, built up by Mr. Nairn, is produced on the lines of a cabaret with local amateur artistes and a 24-piece accordion band.

Cinema Club Luncheon

The next monthly luncheon of the Cinema Club is due for Friday, May 12, but this may be postponed until the following Friday, May 19, if it is possible to secure the attendance of Luise Rainer, who is to be in Glasgow the following week.

Masonic Notes

Brethren are reminded of the regular monthly meeting of the Lodge to be held on Friday next in the Masonic Chambers, 100, West Regent Street, at two o'clock, when the second degree ceremony will be carried through.

Glasgow Film

Visonor Educational Films, Ltd., propose to make a two-reel film of the outstanding features of historical, social and æsthetic interest in Glasgow. They are seeking the co-operation of the Corporation in the making of this film and the General Finance Committee is interested.

With native caution, however, the Committee has decided to continue consideration of the request until they have seen an existing film of a similar type.

SUNDAY KINEMA CHEQUE HANDED OVER

REPRESENTATIVES of the kinema Trade in Scotland will lunch with Lord Provost Dollan at the City Chambers to-day (Thursday).

Following the luncheon a cheque for £1,618 6s. 6d. will be handed to the Lord Provost for this Relief of Unemployment Fund, being one third share of the recent kinema Sundays in Glasgow.

The deputation will consist of R. V. Singleton, chairman of the Scottish Cinema Trade Benevolent Fund; W. Carruthers, J.P.; R. McLaughlin; H. J. Green; R. Ancill; E. Pyser; A. Levy; H. W. Morton, chairman, Scottish Branch, C.E.A.; D. A. Stewart, J.P.; James McBride; James Currie; A. F. Twaddle; and John R. Turner, secretary, C.E.A.

KINEMA AND NATIONAL SERVICE

D. A. Stewart's Great Work

National Service drives in Scotland are receiving hearty support from David A. Stewart, J.P., of A.B.C., who, as recorded in last week's KINE., is in charge of the Sunday kinema shows. Film programmes and speakers are arranged by Mr. Stewart for these occasions and the proceeds are handed over to deserving local charities.

D. A. STEWART

As an example of this fine work, which is benefiting two good causes—A.R.P. and charity organisations—Mr. Stewart, who is a member of the National Service Council for Glasgow, presented the St. Andrew's Ambulance Association on Tuesday with a cheque value £700, collected from audiences at A.R.P. Sunday kinema shows.

Last Sunday evening, following a final outdoor rally and display in Hampden Park for National Service ten city kinemas were opened at which films were presented and prominent speakers addressed the audiences.

Proceeds from these shows are for the Lord Provost Fund and the Scottish Cinema Trade Benevolent Fund.

Linlithgow Site Bought

Dr. Alexander, chairman and managing director of Scott's Empires, Ltd., has completed the purchase of a site on the main street, Linlithgow.

Plans are being prepared for a super kinema to be erected at an early date.

The proprietors of the existing house there is Scott's Empires, Ltd.

Well-known Manager Passes

By the death on Monday last week of Percy Humphreys, another of the old-timers passes. Mr. Humphreys was for many years a well-known personality in theatrical circles in Glasgow, but for the past number of years had been connected with the film trade. He was for over four years with the Bendon Trading Co., and since then was at the Princess's Theatre and the Palace, Gorbals.

His son Jack is manager of the New Oxford, Springburn.

Managers Visit Ice Cream Factory

Managers of kinemas in the J. F. Emery circuit, Manchester, as well as members of the headquarters staff, last week visited the ice cream factory and dairies of Walkers Dairies, Ltd., Laurel Road, Liverpool. The main purpose of the visit was to witness the meticulous care taken in the ice-cream making processes and the wonderful system for the packing and distribution of the product.

After the inspection of the factory, the managers were taken by motor-coach to the Abbey Hotel, Childwall, where they were guests of the firm at luncheon.

Later, the party visited the palatial premises of Vernons and were shown the elaborate arrangements for conducting football pools.

All details in connection with the visit to Liverpool were made by Frank Harrison, chief accountant of the Emery circuit.

PRODUCER AS ACTOR

P.A.D.C.'s Next Show

Notable Paramount personalities suitably disguised will be seen in "Distinguished Gathering," the first production of the Paramount Amateur Dramatic Club, at the Fortune Theatre, Drury Lane, W.C., on Saturday, May 13, which will be in aid of the C.T.B.F.

Rupert Heath is in charge of the production and Stanley Haynes, Paramount's associate producer, will appear as an actor.

Prices are: Upper Circle, 1s. 6d., 2s. 6d.; Dress Circle, 2s. 6d., 3s. 6d. and 5s. 9d.; Stalls, 2s. 6d., 3s. 6d., 5s. 9d. and 8s. 6d.; Boxes, £1 1s. and £2 2s. Tickets for which may be obtained from Hon. Secretary Miss Rae Ellison, or Miss Irene Porter, or from any member of the Paramount staff at 166-170, Wardour Street, W.1.

Showing Next Week in London

Astoria.—"Café Society" (Paramount) and "The Vampire Bat" (Exclusive).
Carlton.—"Love Affair" (RKO-Radio).
Curzon.—"Trois Valses" (United Curzon Corp.).
Davis, Croydon.—"Kentucky" (20th-Fox) and "Service De Luxe" (G.F.D.).
Dominion.—"Stand Up and Fight" (M-G-M) and "Youth Takes a Fling" (G.F.D.).
Empire.—"Four Girls In White" (M-G-M).
Gaumont.—"Wuthering Heights" (U.A.).
Leicester Square.—"Three Smart Girls Grow Up" (G.F.D.).
London Pavilion.—"The Duke of West Point" (U.A.).
Marble Arch Pavilion.—"Gunga Din" (RKO-Radio).
Metropole.—"Stand Up and Fight" (M-G-M) and "St. Louis Blues" (Paramount).
New Gallery.—"Tailspin" and "Winner Take All" (20th-Fox).
New Victoria.—"Café Society" (Paramount) and "Heart of the North" (First National).
Odeon.—"The Four Feathers" (U.A.).
Paramount.—"King of the Turf" (U.A.) and "Brother Rat" (First National).
Paris.—"La Bête Humaine" (United Curzon Corp.).
Plaza.—"I'm from Missouri" and "Back-door to Heaven" (Paramount).
Regal.—"King of the Underworld" (Warner).
Ritz.—"Idiot's Delight" (M-G-M).
Stoll.—"The Ware Case" (A.B.F.D.) and "Four's a Crowd" (First National).
Tivoli.—"Topper Takes a Trip" (U.A.) and "Son of Frankenstein" (G.F.D.).
Warner.—"The Oklahoma Kid" and "Going Places" (Warner).

Gainsborough Buys Seven Stories

TRINDER SIGNED BY MYCROFT

"RUNAWAY ROMANCE" AT ELSTREE

Tommy Trinder started his first film at Elstree under his new Associated British contract on Tuesday.

Tentatively titled "Runaway Romance," the film is based on "Funny Face," the Palace Theatre success of ten years ago, which starred Leslie Henson and the two Astaires. Producer Walter Mycroft has also signed up the following cast: Fred Emney, Googie Withers, Greta Gynt, David Burns, David Hutcheson, Cecil Parker, Basil Radford, and Doris Hare. Graham Cutts is to direct.

Tommy Trinder has the rôle which Henson created on the stage, and portrays the slightly crazy Dugsie Gibbs, the publicity manager of an oil company, which has sponsored a record-breaking flight. Through the airman's penchant for pretty girls, Dugsie finds himself involved in the most amusing adventures, and in the end he and the record-breaker are forced to seek refuge in a "health and beauty" home, where they are mistaken for doctor and patient.

"Dead Man's Shoes"

During the past few days Thomas Bentley has been busy on children's party scenes for which fifty children of all ages and sizes have cavorted before the camera, and also the night-club scenes, where Leslie Banks, as de Vetheuil, meets Michele (Judy Kelly), who was his girl friend before the war brought him loss of memory, and the resulting wrongful identification. Gunther Krampf is photographing.

"Poison Pen" Completing

A tiny country church has been constructed at Elstree for dramatic scenes in "Poison Pen," in which Paul Stein is directing Flora Robson.

Here Catherine Lacey, as the little dressmaker, a "foreigner" in the village, has to face the hostile eyes of the villagers who believe her to be the "poison pen" writer. Too nervous to enter the church to face her accusers, she goes to the bell-tower and there commits suicide.

ADELPHI FILMS

Empire Themes for New Unit

The formation is announced by Louis Zimmerman, the producer, and Bernard Mainwaring, author and director, of Adelphi Films, Ltd., of Screen House, Wardour Street, for the production of a series of films dealing with various aspects of the British Empire.

The company's initial subject, for which an expenditure of £75,000 is scheduled, will be "In the King's Service." It is a human story of love and adventure with a strong dramatic interest. It will be shown how the fear of war so prevalent throughout the homes of the world will be dispelled in the knowledge of our preparedness and the impregnable position of the British Empire.

Combined with the theme and seen throughout the production will be a pageant designed to fire the imagination and instil in the onlooker the glorious conception and traditions of the Empire.

ASKEY TO STAR IN "GHOST TRAIN"

Gracie at Islington

EXCLUSIVE film rights of four best-sellers and three plays have been acquired by Maurice Ostrer, director of Gainsborough.

They include two plays by Arnold Ridley, "The Ghost Train," mystery thriller, which was made by Gainsborough in 1931, and in which Arthur Askey will star; "Third Time Lucky," a comedy," and "S.S. Mystery," sabotage thriller, by L. A. Knight.

"Midsummer Mischief," by Nelson Mapple, is a comedy vehicle; Lance Lanyon's newspaper play, "Behind the Scenes"; "Stolen Death," another thriller, by Leo Grex, which will serve as a vehicle for an Inspector Hornleigh subject, with Gordon Harker and Alastair Sim in the leads; "Fighter Blake" is another story acquisition which is a good dramatic subject.

Street Scene

The set currently occupied by the "Shipyard Sally" unit at Islington is that of a Clydebank street, in which Gracie Fields returns with her erring father (Sydney Howard) after a respite in London, during which she presented the Glasgow workers' petition for the resumption of shipbuilding at Clydebank. A varied line of shops set before a skyline of industrial machinery is a notable feature of this set-up, on which over 100 crowd workers have been engaged for several days. The "extras" formed an inspiring procession through the street to the accompaniment of music and Gracie Fields singing Elgar's hymn, "Land of Hope and Glory."

The next set, now in course of erection, will be the foyer of a London hotel on No. 2 sound stage, where Monty Banks is preparing many hilarious moments with Gracie, Sydney Howard and Oliver Wakefield leading the fun.

A Dog's Day

Chum Joins Cast of "Cheer, Boys, Cheer"

Chum, four-year-old wire-haired terrier belonging to director Walter Forde, has got his first film rôle in his master's current production for Michael Balcon, "Cheer, Boys, Cheer," now on the floor at Ealing.

Although the rôle was not in the script, Chum's film debut promises to be one of the comedy highlights of the picture.

The scene in question was that representing the exterior of Greenleaf Brewery, a small and picturesque place untouched by modern progress. Five of the principals were involved—Nova Pilbeam, Jimmy O'Dea, Edmund Gwenn, Moore Marriott, and Graham Moffatt—and there was lively action following the separating of two cars which had collided. It was the bustle and the excitement of this that drew Chum from his favourite chair by Walter Forde, and before anybody could stop him, Chum was well in the fray, hanging on to the ample flesh of Graham Moffatt. Graham protested in no uncertain fashion, not realising that the cameras were still turning, and his protests being no less funny than the amusing dialogue provided for him in the scene, they were allowed to remain.

STUART M. JOHNSTONE

RCA BUSY WITH RECORDERS

BIG INCREASE IN INSTALLATIONS

With so many causes for depression in the Trade it is a welcome sign when a practical business man can point to a satisfactory result of his company's work. Stuart M. Johnstone, recorder sales manager of RCA, tells the KINE. that up to the end of March there were 18 British films recorded by RCA, either in production, in the cutting room, or awaiting Trade show. "The most pleasing feature of this is," he said, "that we have in hand four from Elstree—'Jamaica Inn,' 'Dead Man's Shoes,' 'At the Villa Rose' and 'A Saint in London.'

"In addition to others referred to elsewhere, RCA sound is being used in 'French Without Tears,' the Paramount picture just starting at Sound City; at Ealing in 'Cheer, Boys, Cheer' and 'Four Just Men,' and the busy G.P.O. unit is constantly turning out documentaries."

In all, RCA has 14 recorder licensees in and around London, which fact accounts for the general atmosphere of progress in the organisation.

ZAMPI'S TWO FOR PARA.

"FRENCH WITHOUT TEARS" AT SOUND CITY

Mario Zampi's production of "French Without Tears" for Paramount, which started at Sound City on Monday, is to be followed by him with "Live and Let Live," also for Paramount. It is hoped to complete "French Without Tears" within six weeks and then, after an interval of three weeks, to commence work on the second subject, which Mario will direct with Douglas Wakefield in the leading rôle.

Roland Culver, now playing the Commander in the London stage version of "French Without Tears," appears in the same rôle in the film of the play by Terence Rattigan.

Another member of the cast, Guy Middleton, who will also be in the film, in which other important rôles, in support of Ray Milland and Ellen Drew in the leads, will be filled by Janine Darcey, Jim Gerald, David Tree, Kenneth Morgan, May Agate, Raymonde Arambol, and Cot D'Ordan.

Anthony Asquith is directing.

"HAPPY EVENT"

RACING SUBJECT IN DUFAYCOLOR

"Happy Event" has been chosen as the title of the film about the Grand National which Leon Hepner is producing at Highbury in Dufaycolor for Anglo-French Films.

Patrick Brunner, who is directing, was formerly an editor and assistant director for London Film at Denham, and this is his first important directorial assignment. Leslie Murray is cameraman.

"Happy Event," which is being made in Dufaycolor, tells the story of a horse from the time it is a foal to the time it wins the Grand National. There is a strong human interest element and this is taken care of by a cast of unknown but capable players headed by Diana Magwood.

ACE STUDIOS: A Correction

A description of the reconstruction of the former Ace Studios in last week's KINE. stated that British Acoustic recording apparatus was installed. We understand that this is inaccurate, Visatone being employed with all recent developments. The inaccuracy in last weeks' issue is greatly regretted.

"Manon Lescaut" as London's Second

ALEXANDER KORDA TO DIRECT MERLE OBERON

Merle Oberon's first picture at Denham for Alexander Korda Productions will be "Manon Lescaut," which Mr. Korda will direct himself.

"Manon Lescaut," which will be in Technicolor, is the greatest of the French romances and one of the greatest love stories in literature. Lya de Putti scored a hit in the Ufa silent version in 1927.

The first picture to be started by Alexander Korda Productions will be "The Thief of Baghdad," which will be directed by Dr. Ludwig Berger and will star Conrad Veidt and Sabu. When "Manon Lescaut" goes into production both films will be on the floor together.

Mitchell Ends

Sensational Finale of "Music Hall Parade"

A motor-cyclist somersaulting over his machine while it was speeding in mid-air brought the filming of "Music Hall Parade" to a sensational finish at Walton, where Oswald Mitchell has directed the latest Butcher's subject. Presented in a full-size setting of a variety theatre stage and auditorium, the feat was greeted with spontaneous enthusiasm by a crowded audience of extras.

In this daring performance by the Four Australian Motor Air Aces, the bicycle runs at 60 m.p.h. round a narrow track encircling a tower of steel surmounted by a set of gymnastic cross-bars.

Three performers in all-white costumes are attached by wrists and ankles to the cross-bars which whirl around above the bicycle, swinging the performers upwards, downwards, in all directions, and in the most amazing positions as the machinery revolves. In a breath-taking climax the motor cyclist, suddenly appearing to lose hold of the machine, repeatedly somersaults over the cycle as it whirls around the track.

MASON OPENS

"A Window in London" at Denham

Shooting began at Denham on Wednesday on studio scenes for "A Window in London," which Richard Norton and Josef Somlo are producing, with Michael Redgrave and Sally Gray starring and Paul Lukas in an important rôle. The director is Herbert Mason.

The new film is a story about London and Londoners, and for the past two weeks a unit has been busy shooting exteriors in various parts of the Metropolis. These included shots on Waterloo Bridge, which figures prominently as a background.

Forty workmen engaged on construction became film actors over the week-end when they "acted" scenes with Michael Redgrave, who plays the part of an engineer in charge of the cranes on the bridge.

The unit also spent a great deal of time filming early-morning scenes along the Embankment, Trafalgar Square and the Strand. For ten mornings, from 4 till 8 a.m., they obtained shots showing the gradual awakening of the city to a new day.

SAX HUSTLES AT TEDDINGTON

"CONFIDENTIAL LADY"

Sam Sax, executive producer of Warner Bros. First National Productions, who landed from America on Wednesday last, has lost no time in starting a new production at Teddington Studios.

Just one week after his arrival shooting started on "Confidential Lady" under the direction of Arthur Woods.

The story concerns a bride who learns as she leaves home for the wedding ceremony that she has been jilted, and a young reporter who is sent to get a sob story for his paper. Jane Baxter will play the bride and Ben Lyon the reporter.

The supporting cast includes Jean Cadell, Stewart Rome, Ronald Ward, Athole Stewart, Gibb McLaughlin, Vera Bogetti and Frederick Burtwell.

"Point of View"

UNIQUE VENTURE IN BRITISH SCREEN JOURNALISM

SHOULD this country grow more food? Should voting be made compulsory? Should married women have jobs?

These are among topical and urgent questions of the day which are to be illustrated and developed in a new and original series of British short films soon to be shown to the public.

The series, called "Point of View," is a new venture in screen journalism, and is entirely British in scope and outlook. It is being produced in a London studio by a group of men who are determined to draw the nation into these discussions.

Their plan is to take each month problems of national and social importance that are being discussed daily in homes, offices, public-houses and clubs, and to present them on the screen in an informative yet entertaining way.

Policy is to give both sides of each problem and then leave the final decision to the audience.

Already the first three films have been completed. Number one deals entirely with the question of whether we should grow more food. Number two discusses the question of State or private control of hospitals. Another item in the same issue debates the question: "Should women use make-up?" And the third, "How many milk-men down your street?," shows how the price of milk is bound up with the present system of milk delivery at homes.

The man who started "Point of View" is John Scott, former commentator and news editor of a famous British newsreel.

"We feel that in 'Point of View' we have something new and interesting," Mr. Scott declares. "We are producing one edition a month. Each issue will last about 20 minutes and will contain from one to four items.

"Our organisation includes an editorial board of writers and thinkers of widely different views. We are non-political and non-propagandist. We do not seek to stress any one viewpoint. Our object is to focus attention on present-day problems, state the pros and cons and promote controversy and discussion.

"People who have seen our first three productions say they like them and want to see more. Already we are working on our fourth subject, which deals with the railways."

The producers of "Point of View" are constantly on the look-out for new subjects and they are inviting the public to co-operate by suggesting ideas for future editions.

They have also prepared a special "trailer" which is to be supplied free to exhibitors.

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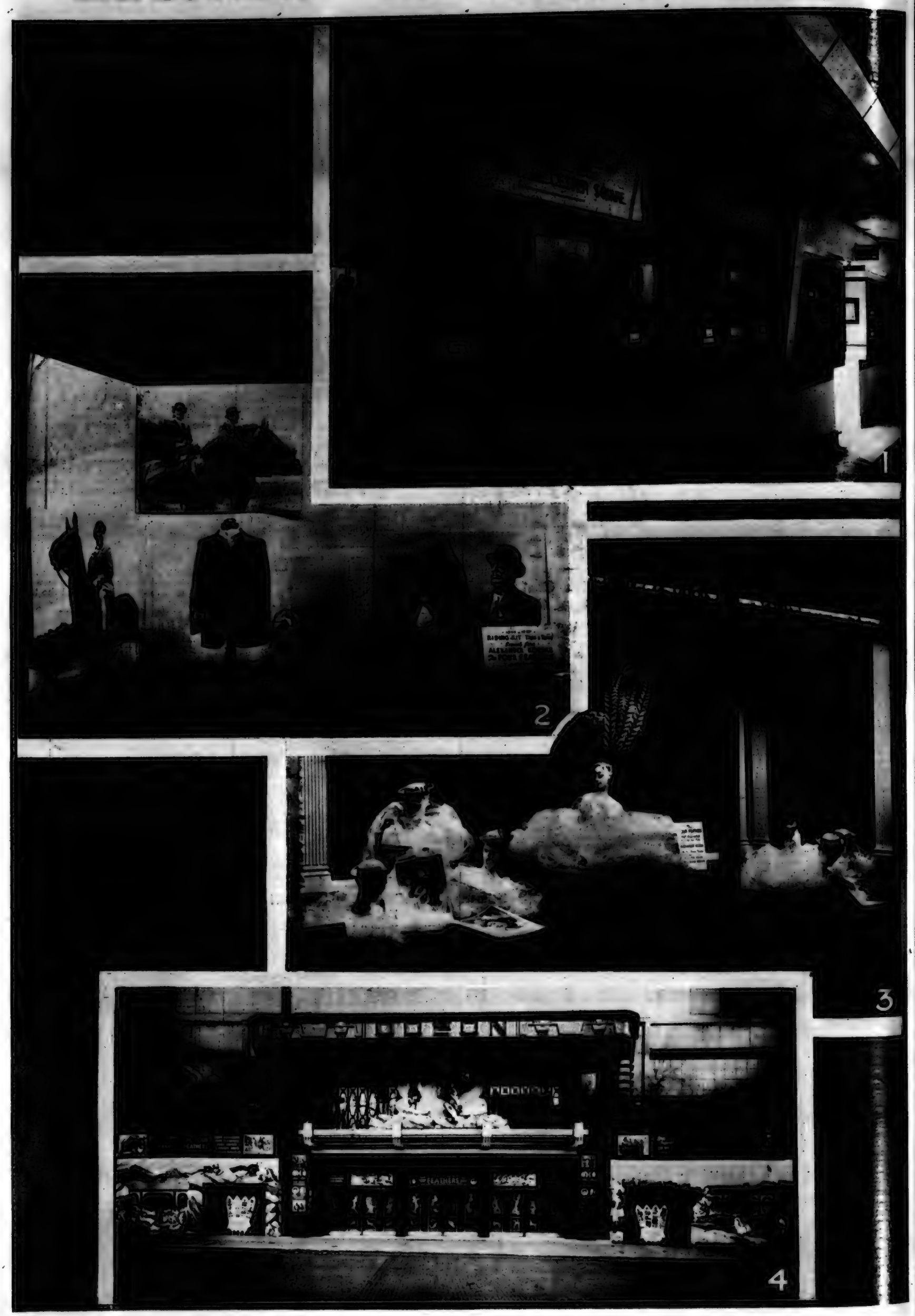
EXPLOITING "THE FOUR FEATHERS"



Tasteful window displays in prominent West End stores, supplemented by an impressive front-of-house scena at the theatre, are directing widespread interest to the presentation by United Artists of THE FOUR FEATHERS (London Films) at the Odeon, Leicester Square. Arranged by London Films, the tie-ups include: (1) an interesting photographic exhibition in one of Selfridges' main foyers. (2) a stylish riding-kit display at Harrods; and (3) "Four Feathers" millinery, inspired by the film, set out as an additional window show at the same Knightsbridge store; (4) In full colours and occupying a total area of nearly 900 sq. ft., this spectacular 3-piece display, on the frontage of the Odeon, was constructed by Efectif Displays, of Westminster Bridge

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The Observation Window

Allocating Exhibition Space

A TRIUMPH OF CAREFUL PLANNING

Strand's World Fair Achievement

AN exacting morning was spent last Friday by the committee charged with the allocation of space for the Trade Exhibition to be held at Blackpool in connection with the C.E.A. Summer Conference. After a great deal of arranging and rearranging they were eventually successful in sketching out a plan which takes up every inch of space available, and satisfies every prospective stallholder.

MOST of the credit for this piece of organisation goes to Reg. V. Crow, who has, as secretary to the committee, to adjust the sites taken by many of the competitive firms so that clashing of interests is reduced to a minimum. His tact and resource in this matter has solved many riddles, awkward as they may be. At the meeting in question, for instance, when things looked almost impossible, a way was found by completely changing the general layout of the show.

A MEMBER of the firm of Piggott Bros., Ltd., was present at the meeting, and stallholders may expect in a short time a plan of the exhibition. If a few of them find that total space allocated reduced by a small percentage as compared with their original requirements they can be sure that every effort has been made to fulfil their demands, both as to the area and position of their stalls.

STRAND Electric and Engineering, Ltd., has every reason to be highly gratified at the decision of the Rhodesian Government to award the company the contract for illuminating the huge-scale model of the Victoria Falls at the World Fair, New York. The contract was secured in face of keen competition from American lighting engineers.

THE model of the Falls is 160 ft. long by 20 ft. high, with all the geographical and vegetation features faithfully produced to scale. Water at the rate of 60,000 gallons per minute flows over the Falls. In order to produce the cycle of day and night effects, an elaborate lighting scheme has been installed, comprising various banks of lanterns with three colour mediums, and incorporating various mechanical effects. The whole of this apparatus is controlled by a battery of special automatic dimmers, which are fitted with the Strand Electric patent magnetic clutch. It is interesting to note that the dimmer bank used is unique, it being the only one of its kind in the world.

L. STOKES-ROBERTS who is responsible for the designing of the lighting, recently sailed for America to supervise the installation of the model and equipment, which will simulate dawn, mid-day, early evening and night. The sequence of periods will be effected every three and a half minutes.

THE kinema in the British pavilion at the World Fair, New York (described in last week's KINE. is being equipped with another piece of British apparatus—the Morganite Reflectometer. This instrument is being installed to ensure the screen brightness remaining comparable with the best standards in this country; actually a specific brightness of 1.6 will be maintained—rather higher than the average of British kinemas, but a figure to which B.T.-H. equipment is aimed. The size of the screen at the World Fair is 11 ft. wide. The auditorium seats 250, and measures 90 ft. by 50 ft.

CONSCRIPTION proposals are not without their seriousness for projection staffs, which may be very much depleted in some instances. I hear of one projection room where three of the staff are between 20-21, and would, under the conscription scheme, be absent together during the six months of training. I have no doubt there are many other projection staffs similarly affected.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

Simplex projectors with Brenkert arcs are installed in the Rex, Romford, opened at Easter-tide. RCA High Fidelity is the sound system employed

SHIP CARBONS

TESTING RECTIFIERS FOR EFFICIENCY

Westinghouse Claims Justified

By R. HOWARD CRICKS, F.R.P.S.

SOME months ago I published in the KINE. the results of tests carried out by A. I. Morgan, of G.-B. Equipments, on various competing types of arc rectifiers, giving the relative efficiencies and running costs. S. A. Stevens, of Westinghouse, at the time objected to the results given for his own equipment, on the grounds that the figures quoted related to an equipment running at less than its rated load—in particular, at less than correct arc volts. He invited me to make some tests of the efficiency of the equipment. I have only recently been able—unfortunately—to take advantage of his invitation.

Free Choice of Installation

Mr. Stevens gave me *carte blanche* to choose any installation throughout the country, provided only it was of the modern type. He gave me a list of several dozen installations within reach of London, with their dates of installation; from these I picked out the Regal, New Barnet, where the equipment was installed in August, 1937; I purposely chose one of the older equipments, because of the suggestion made by a correspondent that the Westinghouse equipment was subject to undue depreciation.

The factory test sheet of this particular equipment showed an efficiency of 70 per cent. at a loading of 55 amps. at 42.5 arc volts. The two points to be checked were over-all efficiency, *i.e.*, input watts to output watts, and the power factor.

Meters Employed

For the purpose of these tests Mr. Stevens provided the following meters: three A.C. watt meters, one for each phase of the supply; A.C. ammeter and voltmeter, for measuring the volt-amperes, and so obtaining the power factor; and D.C. ammeter and voltmeter, for measuring the output watts. All these meters had been specially checked to the Westinghouse sub-standard laboratory instruments, the watt-meters in particular being accurate to within one-quarter of 1 per cent.

The tests proved conclusively that with the rated arc voltage an efficiency of 70 per cent. or more is obtained. As with all rectifying equipment, however, a drop in efficiency is to be expected at a lower arc voltage, due to the fact that the power losses in the rectifier are of the nature of a voltage drop across the plates.

The A.C. meters were connected to the main three-pole switch, and the D.C. meters directly to the output terminals of the rectifier.

Results of Six Tests

The following are the results of six tests, which were made on both halves of the rectifier, and at two different current settings.

Test 1: No. 2 Arc. D.C., 52-53 amps., 42-41 v. = 2,170 watts; A.C., 5.42 amps., 420 v. between phases = 242 v. per phase.

Recorded watts: Phase 1 ... 1,085
„ 2 ... 1,065
„ 3 ... 1,000
3,150

$$\text{Efficiency} = \frac{2{,}170}{3{,}150} = 69 \text{ per cent.}$$

$$\text{Power Factor} = \frac{1{,}085}{242 \times 5.42} = .825$$

Test 2: No. 2 arc. D.C., 52-53 amps., 42-41 v. = 2,180 watts; A.C., 5.4 amps., 421 v. between phases = 243 per phase.

Recorded watts: Phase 1 ... 1,100
„ 2 ... 1,080
„ 3 ... 980
3,160

$$\text{Efficiency} = \frac{2{,}180}{3{,}160} = 69 \text{ per cent.}$$

$$\text{Power Factor} = \frac{1{,}100}{243 \times 5.4} = .830$$

Test 3: No. 1 Arc. D.C., 50-50.5 amps., 40.5-40 v. = 2,020 watts; A.C., 5.2 amps., 420 v. between phases = 242 per phase.

Recorded watts: Phase 1 ... 1,025
„ 2 ... 1,025
„ 3 ... 1,000
3,050

$$\text{Efficiency} = \frac{2{,}020}{3{,}050} = 66.5 \text{ per cent.}$$

$$\text{Power Factor} = \frac{1{,}025}{242 \times 5.2} = .815$$

Test 4: No. 1 Arc. D.C., 50-50.5 amps., 41.5-40.5 v. = 2,030 watts; A.C., 5.21 amps., 423 v. between phases = 244 v. per phase.

Recorded watts: Phase 1 ... 1,065
„ 2 ... 1,010
„ 3 ... 1,000
3,075

$$\text{Efficiency} = \frac{2{,}030}{3{,}075} = 66 \text{ per cent.}$$

$$\text{Power Factor} = \frac{1{,}065}{244 \times 5.21} = .79$$

The drop in efficiency from Arc 2 to Arc 1 is, it will be seen, due to the lower arc volts at which the latter arc was for some reason working. Following on this test, the packing in the air-gap of the reactances was increased, giving an arc current of 60 amps., and, of course, increasing the arc voltage. The results of the two tests were as follows:—

Test 5: No. 1 Arc. D.C. 60-62 amps., 46.5-46v. = 2,830 watts; A.C. 6.1-6.2 amps., 422v. between phases = 243v. per phase.

Recorded watts: Phase 1 ... 1,350
„ 2 ... 1,310
„ 3 ... 1,350
4,010

$$\text{Efficiency} = \frac{2{,}830}{4{,}010} = 71 \text{ per cent.}$$

$$\text{Power factor} = \frac{1{,}350}{243 \times 6.15} = .90$$

Test 6: No. 2 Arc. D.C. 64-65 amps., 46.5-45.5v. = 2.960 watts; A.C. 6.3-6.4 amps., 426-425v. between phases = 245v. per phase.

Recorded watts: Phase 1 ... 1,440
„ 2 ... 1,355
„ 3 ... 1.333
4,128

$$\text{Efficiency} = \frac{2.960}{4{,}128} = 71.5 \text{ per cent.}$$

$$\text{Power factor} = \frac{1{,}440}{245 \times 6.35} = .92$$

While these tests cannot claim to be an absolutely exact laboratory test, they were, I claim, sufficiently accurate for all practical requirements, and in a sense even better than laboratory tests which, while more precise, might not reproduce practical conditions.

In the above test the reason for connecting the D.C. test meters to the output terminals of the rectifier was to avoid the inconvenience of working in the projection room at the other end of the hall, and the unfairness of having to take account of the voltage drop in the cables by taking readings on the arc terminals.

Standard Maintained

It will be seen that the original efficiency of 70 per cent. for an arc drop of 42.5 volts, as shown in the original test sheet, has not dropped at all during the twenty months since the equipment was installed. I may add that the rectifier is installed in an average type of room, with the only ventilation through small wall grilles.

GIANT RECORDING FEAT

For New York World's Fair

The recording of all of the music and choral sequences for the New York World's Fair film, which will be shown at the Perisphere there, was completed recently by RCA.

A 55-piece orchestra under the direction of Andre Kostelanetz and a male chorus of 40 voices made the sound tracks in the Fox Movietone News studio. This was the largest orchestra ever handled in that studio, and because of the complexity of the recording, the orchestra performed on one stage and the chorus on an adjoining stage which was acoustically isolated. The chorus followed Mr. Kostelanetz's direction through a glass door.

In order to insure perfect synchronisation of tempo the choristers wore headphones, as did many of the members of the orchestra. The results were voted by all as being of the highest standard.

Watford Residents Receive Letters of Introduction

NEWCOMERS WELCOMED BY MAYOR AT NOVEL DINNER PARTY

THE title of the film "Letter of Introduction," was given a literal interpretation by G. Woodman when advertising the G.F.D. picture at the Odeon, Watford. A number, six, of new residents in the district were contacted and provided with letters of introduction to the Mayor and Mayoress.

All six newcomers were invited to dinner in the Odeon's café by Mr. Woodman, and during the party each presented their letters to the Mayor and Mayoress, who welcomed them to Watford (and the Odeon in particular). Later, the diners adjourned to the circle to witness a screening of the film.

Naturally, the unusual nature of the story appealed to the local Press, and as a result valuable editorial notices, together with a picture of the dinner gathering, were given prominence.

To supplement the Odeon Circuit's essay competition for "Stolen Life" (U.A.), Mr. Woodman organised an additional contest in conjunction with the editor of the local newspaper. Long, favourable write-ups appeared in the Watford papers at the time of the film's opening, for Mr. Woodman took a party of reporters to pre-view the film in London prior to its release.

MUSIC-HALL ATMOSPHERE FOR "ZAZA"

Rochdale Enterprise

All the colourful atmosphere of the old-time Parisien music hall was captured by Reginald Jordan at the Regal, Rochdale, for the screening of "Zaza" (Paramount).

In the vestibule special flamboyant photographs of the star were placed at vantage positions, while a large electric sign reading "Zaza"—similar to those used many years ago—was constructed on the kinema's façade. The sign was built by the Regal's staff, and all the material, including scores of lamps, was supplied free by the Rochdale Electricity Department.

At night it was visible all over the town's centre.

Mr. Jordan began building up the appropriate atmosphere a week before the playdate by relaying theatre music of the "Can-Can" dance type over the non-sync. to coincide with special slides. Music was supplied to the foyers through loud-speakers connected to a concealed gramophone.

Good use was made of the renter's coloured enlargement stills in a number of attractive shop window displays, chief among which were those at Littlewood's—on silk stockings—and the Rochdale "Fashion Corner," and four other prominent gown stores, who emphasised the tendancy of modern fashions to revert to old-time styles. Bearing on the same angle were three attractive displays at well-known hairdressers.

GLIDERS AS THROWAWAYS IN MIDDLESBROUGH

Attracting the Kiddies

Fred Pollitt, of the new Odeon, Middlesbrough, put over smart exploitation for "Men With Wings" (Paramount) by distributing 2,000 model gliders, bearing the playdate and kinema, to schoolchildren. An attractive foyer display comprised model planes, loaned by Middlesbrough and Stockton Aero Club.

Advance publicity for "There Goes My Heart" (U.A.) was also staged in an effective manner. There was a tie-up with the *North-Eastern Gazette*, which, in addition to carrying the usual Odeon advertisements, included teaser paragraphs and a competition inviting readers to compose a rhyme of three lines, the fourth ending with the picture title. Successful competitors, totalling 12, are to be taken for a tour of the new *North-Eastern Gazette* offices, will be entertained by the proprietor, and then taken to see the film.

In addition, a local firm, John Newhouse, Ltd., devoted a window to a display of six "heart" cut-outs and a large array of hats and gowns worn in the making of the picture. In the foyer of the Odeon during the playdates, Messrs. Newhouse provided a display of the latest modern fashions.

For "The Return of the Frog" (British Lion) advance efforts include the display of window transfers in local shops and hotels.

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"ST. MARTIN'S LANE" STAGE SHOW AT WARRINGTON

Facade Depicted on Backcloth

A REPRESENTATION of the kinema's frontage was used as a backcloth at the Ritz, Warrington, when Gerald James presented an appropriate stage interlude to coincide with the screening of "St. Martin's Lane" (A.B.P.C.).

All the artistes appearing in the prologue were dressed as buskers and the opportunity was taken to plug the song hits from the film.

Mr. James received many congratulations for the way in which the show was presented.

300 REVELLERS AT GUILDFORD'S "DAWN PATROL" BALL

British Film Star Presents Waltz Cup

WITH the co-operation of the Guildford R.A.F. Old Comrades' Association, Henry Mills and his house manager, P. Walshaw, organised a big "Dawn Patrol" Ball as an advance boost for the screening of the Warner film at the Playhouse, Guildford.

Over three hundred dancers made the ball a great success and guest of honour was Donald Gray, British star of "Four Feathers," who presented a silver cup to the winners of the special "Dawn Patrol" waltz contest held during the evening. The distribution over a wide area of fifty double-crown bills advertising the ball and the film, coupled with extensive Press propaganda, intensified the publicity value of the function.

On the Monday evening of the actual week of screening, the members of the Old Comrades' Association were guests of the Playhouse, and their president, Major Turner-Bridger, addressed the audience from the stage, during which he commented on the film and related some of his own war experiences.

The Guildford Model Aeroplane Club tied-up with the film and Mr. Mills was able to make use of over a dozen realistic models of modern aircraft.

A tie-up with the manufacturers of small-scale model aeroplanes resulted in a valuable shop window boost, which plugged the aeroplane angles as well as giving good position to stills and art cards. With models borrowed from the local agent for these models, Mr. Mills built an aerodrome in miniature on a large table in the vestibule.

A hangar, seaplane base and many small replicas of latest fighting aircraft were all included in the layout.

Pass Friend—But All's *NOT* Well

A novel stunt, which may be of interest to British showmen, was put over by Milt Harris, of Loew's State, Cleveland, U.S.A., to publicise "Made for Each Other" (United Artists). He engaged a local dancing instructor to stand on one of the main avenues and give away free passes to ladies, who promised to carry them to the kinema.

Imagine the surprise of the receivers, however, when they were given a 5 ft. long pass worded, "On my way to see 'Made for Each Other.' Good for one admission at Loew's State. Void if bent, folded or broken." The stunt secured fine mentions in the local Press.

"BOY'S TOWN" DANCE IN DERBY

Local Hall Co-operates

The closing of King's Hall, Derby, for dancing has robbed L. S. Denton, of the Hippodrome, Derby, of a valuable advertising medium. By posters in the hall and microphone announcements he has consistently publicised films in the dance hall with successful results.

Prior to the closing, "Boys' Town" (M-G-M) was the subject of a special dance when competitions were organised for the male section of about 500 dancers. Free seat vouchers were offered as prizes, and with heavy mike announcement the name of the film and theatre were mentioned.

In support of this item was the conversion of the toy basement of Midland Drapery Co. into a "boys' town" during the week of showing. A large section of the basement was marked off with trellis, and at the entrance a banner told patrons: "You are now entering 'Boys' Town.'"

Each of the numerous departments of the store displayed cards bearing the lettering: "Boys young and old will be welcomed in 'Boys' Town,' in the basement. Don't fail to see 'Boys' Town' at the Hippodrome."

STOCKPORT'S IMPRESSIVE "IT'S IN THE AIR" PARADE

National Service Capitalised

M. Parker, of the Carlton, Stockport, arranged an effective tie-up with local authorities, who arranged a demonstration of A.R.P. and National Service bodies to take place in connection with the showing of "It's in the Air" (A.B.F.D.).

An impressive procession, comprising the 1st Cheshire Sea Cadet Band of St. Paul's, Portwood; the 31st Anti-Aircraft Battery, R.A., T.A.; National Service and A.R.P. organisations; the St. John Ambulance Brigade and Nursing Divisions; the Baker Street Mission Pipe Band; members of the Hazel Grove R.A.F. Cadets, and members of the Royal Air Force, marched to the kinema for a preview of the film.

At the Carlton, three models of the Imperial Airways flying boat, a Fairey Battle and a Fairey Hendon aircraft were on view, and the demonstration did much to assist local recruiting for the A.R.P. and National Service organisations.

War Photographs Intrigue Bristol Patrons

Very good vestibule and lounge displays were made at the King's, Bristol, by E. C. Webb for "The Dawn Patrol" (Warner). For a couple of weeks before the film's playdate he had an aeroplane engine on show in the vestibule of the theatre, and another section of an engine in the balcony lounge, with photographs of aerial interest.

During the week of showing, a set of photographs taken during the war, including one of a German airman receiving the Iron Cross from the German Emperor, were placed on view in the vestibule of the theatre, where they attracted a good deal of attention.

"GOLD IS WHERE YOU FIND IT" PEEP SHOW

Sheffield Patrons Inspect Nuggets

For "Gold is Where You Find It" (Warner) A. A. Mansell, Star P.H., Sheffield, devised an attractive free peepshow which captured the attention of patrons entering the foyer.

In a cabinet under spotlights he placed a "show" with a genuine golden sovereign in the centre, and miniature specimens of prospectors' implements, with "gold" nuggets, etc. The six originals were magnified for viewing purposes.

He learned that many people had never seen a sovereign, and some were so sceptical that he placed a notice over the top announcing that he would offer £5 to anyone who could prove that it was not genuine. Naturally, this accentuated interest.

SHOWMAN AS "HULL'S KINEMA CUPID"

LONELY YOUTHS INVITED TO SEE "NIGHT ALONE"

"WANTED: Fifty lonely boys and fifty lonely girls to report to the manager at once."

A slide bearing these words and displayed on the screen at the Regis, Hull, was the prelude to a publicity stunt organised by Reynolds Roberts, which aroused the interest of at least three national newspapers and resulted in his being described by one as "Hull's Kinema Cupid."

The stunt was carried out in connection with "Night Alone" (Pathé) and over 300 people responded to the request and 100 of these (50 boys and 50 girls) were asked to attend outside the kinema on the evening of the film's opening. The guests, who were entire strangers to each other, were paired off by Mr. Roberts and then entered the kinema to "spend a night together seeing 'Night Alone.'"

Display bills announcing the stunt were exhibited throughout the City next day by the *Daily Mirror* and the story was also featured in the *Daily Herald* and other papers.

Publicity Street Fight

Hundreds of workers leaving a factory in the Gipsyville district of Hull last week were surprised to see two men suddenly walk up to each other and engage in a hand-to-hand fight. They gathered round as the men rolled over and over on the pavement and were still more surprised when a policeman standing close by made no attempt to interfere.

Suddenly the explanation was forthcoming. One of the men rose to his feet and, drawing a length of cloth from his pocket, held it up to the crowd. On the cloth were the words: "Don't worry. It's just 'A Spot of Bother,' the name of the film at the Regis Cinema next week.

The two men were members of the staff at the kinema and their "fight" was a stunt convened by Reynolds Roberts to gain pre-publicity for the G.F.D. picture. Notification to the police in the district prior to the "bother" prevented any action by the law.

FREE FLIGHTS OFFERED IN CROYDON CONTEST

Popular "Men With Wings" Boost

Over 100 entrants supported a novel competition arranged by E. G. Bowker, of the Odeon, Croydon, in conjunction with the *Croydon Times*, for the screening of "Men with Wings" (Paramount). Prizes of free aeroplane flights were awarded the first six successful competitors by Air Taxis, Ltd., the local charter-plane company.

During the week prior to the film's playdate the newspaper gave valuable editorial notices to the contest, in which entrants had to decipher the names of past and present British aeroplanes. Several clues were inserted.

After the selection of the prizewinners the *Croydon Times* followed up the stunt by recording the experiences of the six Odeon fliers. Further good publicity was accorded the kinema when the paper published a photograph depicting the fortunate six at the aerodrome prior to their flight.

Fifty pilots and airmen from Croydon airport accepted Mr. Bowker's invitation to witness a screening of "The Future's in the Air" at the Odeon. Among the audience were pilots who were actually engaged on the trip when the film was made, and this point was emphasised in valuable Press write-ups of the occasion.

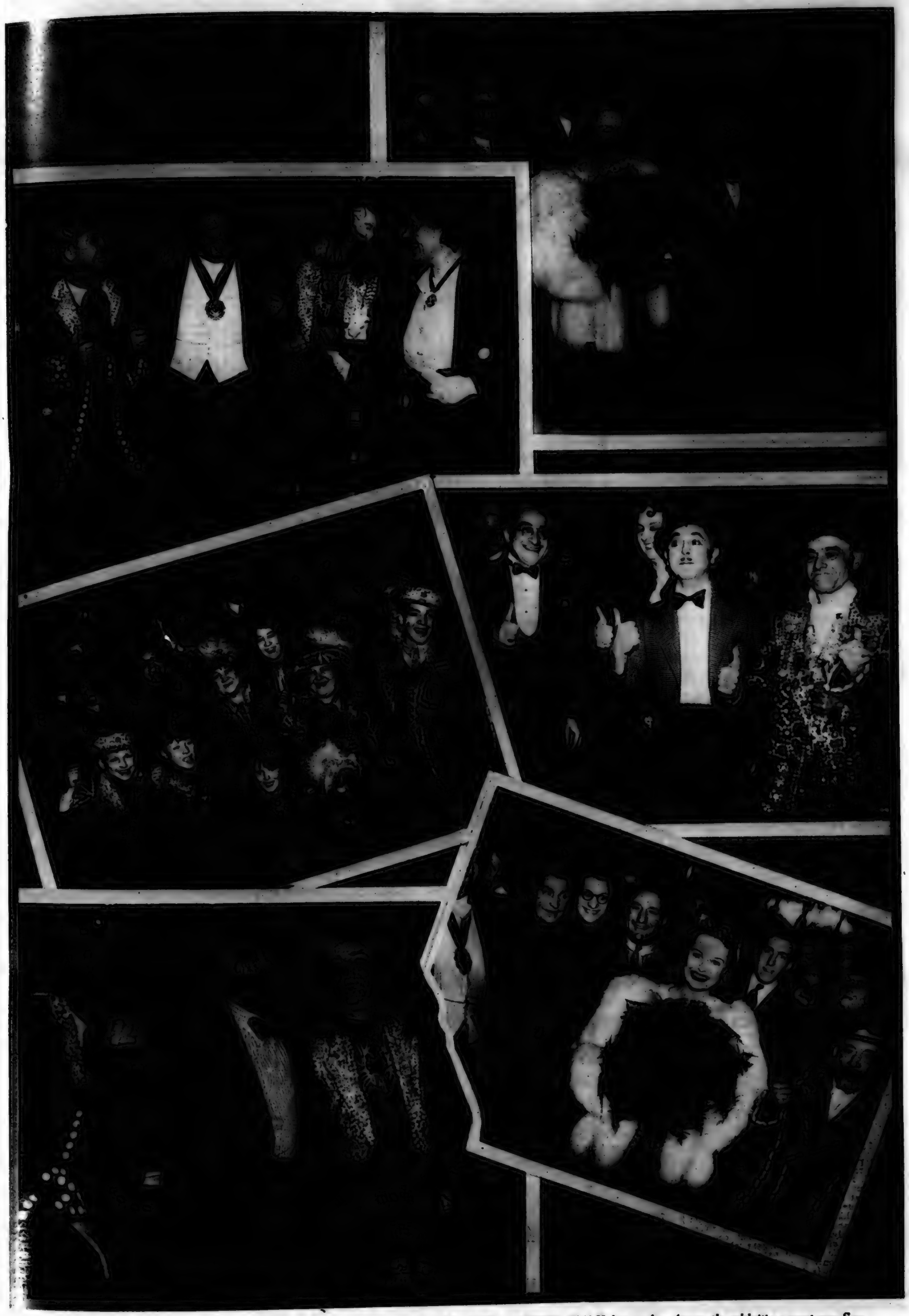
NATIONAL SERVICE BOOST

To direct public interest in "The Warning" (A.B.P.C.) G. Barker, of the Forum, West Hartlepool, entertained a civic party and had a National Service bureau in the foyer.

After the show Coun. Marcus Bloom, who deputised for the Mayor, said "'The Warning' is a wonderful film which everyone should see."

Part of the National Service parade—the Auxiliary Fire Service section—entering the Carlton after touring Stockport to advertise IT'S IN THE AIR (A.B.F.D.). M. Parker decorated the foyer with an appropriate display featuring aircraft models loaned by Imperial Airways

"LAMBETH WALK" PREMIERE



Scenes at the Empire, Leicester Square, during the World Premiere of M-G-M's THE LAMBETH WALK last week. Among the celebrities present were Sam Eckman, jun., managing director of M-G-M, the Mayor and Mayoress of Lambeth, and the two stars of the production, Lupino Lane and Sally Gray. The occasion was given authentic atmosphere by the presence of a number of Pearly Kings and Queens and a large delegation of Lambeth residents

AROUND LONDON with the SHOWMAN

COCKTAIL BAR IN CROYDON FOYER — SOAP GIFTS AT BAYSWATER — G.-B.s HOLIDAYS COMPETITION—NORTH LONDON GOES CRAZY — A NEW KINEMA CLUB

G.F.D.'s 80 ft. DISPLAY

This striking display of photographs from the Universal picture THREE SMART GIRLS GROW UP, now being presented at the Leicester Square theatre by G.F.D., is arousing a great deal of interest at Selfridge's, Oxford Street. The display covers an area of over 80 ft. and is situated in one of the busiest corridors of the store

PATRONS of the Davis, Croydon, may have been pardoned if on entering the vestibule, they asked the management for a cocktail, recently, for H. A. Arnold, in collaboration with his art director. A. R. Beeman, had constructed a realistic cocktail-bar setting to advertise "Service de Luxe" (G.F.D.).

On one side of the foyer, sitting at a full-length bar, were full-size figures of the stars in the film, apparently enjoying refreshments. The natural effect of the setting was increased by the fact that every detail was carried out true to scale and everything was on a par with the real thing.

The Davis management invariably makes a feature of its vestibule displays, and in addition to the show for "Service de Luxe," there was an advertising exhibit for "The Cowboy and the Lady" (U.A.). The display in this case consisted of a panorama of the wide open West with cut-outs of Cary Grant and Merle Oberon in the foreground. Lighting effects, creating the illusion of distance which gives enchantment, were carried out remarkably well.

In a fine display for "Kentucky" (20th Century-Fox), every advantage was taken to stress the colour appeal of the picture. A large silver horseshoe, with a horse's head inset, was given pride of place, and the colouring rivalled the rainbow.

"Angels" Wash Their Faces

To publicise the screening of "Angels With Dirty Faces" (Warner), at the Queen's, Bayswater, Cecil Burrage effected a tie-up with the local household stores, with the result that sample tablets of soap were distributed to patrons. The 5,000 gifts, given away a week before the film's playdate, were neatly tied up with a label plugging the title of the picture.

A very fine publicity display was made in the circle lounge to supplement this line of approach. Taking the form of a scene from the film, it featured "heads" of the stars, brought out in bold relief by intricate lighting. Suitable slogans advertising the film and the tie-up were displayed across the front of the exhibit.

Meet Mr. McCarthy!

A clever mechanical model played an important part in the vestibule publicity for "Letter of Introduction" (G.F.D.) at the Rialto, Upper Norwood.

Constructed in the form of a box-fitting with two side wings, it consisted primarily of a large cut-out of the head of "Charlie McCarthy," illuminated from behind and provided with moving eyes and mouth to give a realistic impression of the famous ventriloquist's dummy. On the side panels were photographic portraits of Adolphe Menjou, Andrea Leeds, Edgar Bergen and George Murphy—stars of the film.

The internal lighting and the mechanism of this unusual model proved a compelling draw for incoming patrons.

Star Presents Cycle

Finals of the slow-cycling race organised by C. E. Stead, of the North Finchley Odeon in conjunction with the screening of "The Young in Heart" (U.A.) were watched with interest by Miss Glynnis Johns, juvenile film star who appeared in "South Riding" and "Prison Without Bars." Later, she presented the 4-guines cycle, given by the Hercules Cycle Company through their local agents, to the winner.

Mr. Stead is now planning the special visit to the London Zoo, which is the prize in an "Elephant Boy" essay competition which he ran some time back for members of his Mickey Mouse Club.

Consistent Campaigns

I am pleased to hear that R. C. Crooks, who, as recorded recently, is in Well House Hospital, Barnet, recovering from an operation, is making good progress, and hopes to be back at his post in the Finsbury Park Rink in June.

During his absence assistant-manager Elliot Johnson is keeping the flag flying very effectively. He told me that, contrary to the belief of some managers who affirm that the public tires of constant publicity and responds only to occasional stunts, he has proof that it is dangerous to slacken up on advertising.

Consequently he maintains a steady succession of campaigns week by week for his main features, and he gave me brief details of a few of them.

He made the most of "Old Bones of the River" (G.F.D.) by setting up a special model in the crush-room showing Hay being chased through the bush by angry warriors, by putting a display of primitive weapons, idols, etc., over the mirror in the same part of the building, and by a number of tie-ups with local traders.

"Valley of the Giants" (Warner), being in colour, was advertised with coloured streamers and papers in the vestibule and 15 tie-ups with local tradesmen whose wares are of a colourful nature, particularly chemists and beauty parlours where the make-up angle was stressed.

For "Kentucky" (20th-Fox) Mr. Johnson distributed several gross of small novelty spinning horse-shoes in metal and affixed 150 used horse-shoes—the real thing, gilded—to advertising material around the theatre. He also had an excellent display in the window of a nearby milliner's, where each hat-stand was linked by a coloured ribbon to a central battery of coloured stills from the Technicolor film.

"Just Around the Corner" (20th-Fox) was advertised by the distribution of 5,000 bills to schools and another 5,000 through letter-boxes in the district.

Holidays for Picture-goers

The Gaumont-British Picture Corporation has effected a tie-up with Butlin's, holiday camp promoters, whereby free holidays at their Clacton or Skegness camps to the total value of £7,500 are offered to patrons of the theatres who place in correct order of popularity the 12 amenities offered at the resorts—swimming, boating, sun-bathing, dancing, physical culture, etc.

Special three-fold entry forms give illustrations of the various facilities which form the subject of the contest and quote the adjudication committee as consisting of Gracie Fields, Len Harvey, Louis Levy, Christopher Stone, James Forsyth, W. Butlin and his manager, Norman C. Bradford. Winners will be notified by greetings telegram on May 20.

Herculean Publicity

J. S. Brooke, of the Bromley Odeon, ran an extensive campaign to put over "The Young in Heart" (U.A.) recently.

Through a link with the Hercules Cycle Company he obtained full window displays in three local dealers' shops and was also provided with several outstanding lobby demonstration sets consisting of complicated platforms and panels designed to show off the latest type of cycle issued by the manufacturer concerned.

An unusual form of publicity adopted by Mr. Brooke is the printing of messages on the glass of mirrors around the circle lounge. He writes these himself with "china" pencils which are specially made for marking on porcelain, glass and other glossy surfaces. The pencils can be obtained in a variety of bright colours, and the results are surprisingly good.

Odeons Help the Army

The Odeons at Penge and Bromley aided recruiting recently by a series of special equipment displays at the halls which were attended by men from the Queen's Own Regiment. This was quite independent of any item in the film programmes—unlike the campaigns centred around the screenings of "The Warning" (A.B.P.C.), and the later publicity for "Dawn Patrol" (Warner).

Concurrently, the Odeons at South Norwood and Penge helped the South Eastern Hospital, Sydenham, with its Pound Day appeal by placing collecting-boxes and publicity material in their vestibules.

War in Deptford

Passing the Broadway Theatre, Deptford, my eye was attracted by a really striking advertisement for "Dawn Patrol" (Warner), which demanded closer inspection.

In the central alcove between the two entrances to the auditorium was a box display consisting of a life-size cut-out of Errol Flynn in flying kit standing on a shell-battered battlefield, the name of the picture being spelt out in magenta letters strung diagonally across the opening in front of the figure.

On each side of this fine example of display building, were large scenic sets, that on the left representing a crashed 'plane, apparently in flames—the old theatrical dodge of fluttering rags over a ruby globe serving excellently to give this impression. On the opposite side a vista of No-man's land from the parapet of a trench manned by tin-helmeted soldiers in a machine-gun nest was represented.

The name of the film was also printed in large letters on a panel across the top of these models, and the whole arrangement, which altered the appearance of almost the whole foyer, was such as to attract wide attention.

Crazy People

Last week was Drayton-Hare week at many theatres in north London, judging by the displays for "So This is London" (20th-Fox), which I saw in several G.-B. halls showing the film.

At the Tottenham Palace, Stamford Hill Regent, and Finsbury Park Rink large head-and-shoulder cut-out portraits of Robertson Hare and Alfred Drayton, famous comedy team, were displayed—in some cases against an appropriate scenic background of London's river—registering their habitual expressions of startled surprise.

The largest of the three mentioned was at Finsbury Park, where an extract from the 48-sheet pictorial poster had been mounted on plywood and erected over the front of the balcony. At the other two halls the models formed part of alcove displays.

Miniatures at Downham

In former years, Leslie Ollington used to put over some wonderful lobby displays at the Splendid, Downham, where he has just completed five years as manager, but the hall was redecorated and modernised some time back and now his scope is limited to the usual wall-frames and a shallow illuminated glass-fronted box on the wall facing the main entrance.

In the latter, however, he manages to put a succession of really well designed, well-made scenic models bearing on the current features, made to his own instructions by a clever local artist. When I called this small stage was occupied by a dramatic little scene of a modern battlefield, a most effective advertisement for "The Dawn Patrol" (Warner).

Mr. Ollington added that his posters are spread over a very wide area, going far beyond Bromley and Orpington, and when he checks the sites the round takes him two days in a car!

The extent of the territory from which he draws patronage means that his car-park, one of the finest in South London, is a real asset to the show. It is often full to overflowing.

More Improvements

R. Lever continues to improve the amenities of the Central, South Norwood, and since I was there last, he has installed new Girosign card frames around the small foyer. White tube lighting placed over the pay-box contributes to brightness of this interior, and the front of the building is scheduled to be outlined in neon.

Mr. Lever is busy bettering conditions at his other hall in Bermondsey—the Grand, Grange Road—where a new concrete floor has been laid, a modern Kamm projection and sound equipment is on order and further improvements are in contemplation.

Overcoming Difficulties

At the Palace, Kensal Rise, I came across a commendable effort by H. O. Stanley to overcome the restrictive conditions of the licensing authorities regarding vestibule displays.

Prohibited from the use of the familiar paraphernalia of easels, and such like means of advertising in the foyer, Mr. Stanley has made good use of the walls to draw attention to forthcoming films, and the current attractions.

Instead of the stereotyped form of lettering in the announcements, Mr. Stanley has infused a distinctive note by using block letters, and "silvering" the displays. With the lighting shining at a given angle, the exhibits catch the eye, and arrest the attention.

Plans have been passed for lighting the front of the building in strip lighting, and other decorative ideas are being carried out to bring the kinema in line with modern entertainment houses.

Classic Cinema Club

On a shelf in the foyer of the Dalston Classic I noticed blank forms of application for membership of the Classic Cinema Club which is now in process of formation at halls on the Seeman circuit.

Membership costs 1s., and the objects include closer contact between patrons and the film Industry, fostered by discussions, visits to studios and other means. I gather that applications are rolling in quite satisfactorily.

'Planes Built in Foyer

Patrons of the Savoy, Teddington, during the screening of "Dawn Patrol" (Warner) were given an insight into the intricacies of model aeroplane construction by members of the Hampton Hill and District Model Aero Club, who built flying models in the kinema's foyer.

L. C. Heddon secured these interesting demonstrations, which proved very popular with audiences, by organising a "best models" competition in conjunction with the club. Judging was carried out by Capt. Woodhead, of Flying Training, Ltd., of Feltham, Middlesex, who presented the owners of the winning models with double tickets for flights in the forthcoming R.A.F. Empire Air Day display at Hanworth.

Over 200 models of all types were exhibited in the circle foyer.

ECONOMICAL ADVERTISING WITH TRADERS

Attractive Norwich Campaigns

Frank Price, the prominent Norwich departmental store, joined forces with Sam Newberry to launch an effective campaign for "Letter of Introduction" (G.F.D.) at the Odeon. In the foyer of the kinema an impressive array of lingerie was set up and surmounted with a banner reading: "Frank Price needs no 'Letter of Introduction.'" The firm's city showrooms exhibited cards using the film's title in catch-phrases.

The line "We need no 'Letter of Introduction'" was the keynote of a window display given by Palmer's, ironmongers, and the slogan of posters attached to the delivery vans of the Norwich Cleaners, Ltd.

Mr. Newberry arranged with Boston, the city's leading furnishing store, to produce an effective tie-up for "Room Service" (RKO-Radio).

A corner of the Odeon's foyer was arranged to represent a fully furnished room, with material loaned by the store. At the city showroom of Boston's stills and cut-outs were given prominence in the windows.

Business during the week's screening was helped by the appearance on the stage of the two shoe operatives, boys named James Pye and Hector Robertson, who were chosen by the B.B.C. to represent the city in the Industries Broadcast Series in February. Their turn delighted their friends, who filled the kinema.

Furniture Contrast in West Hartlepool

Clever publicity by G. H. Barker, of the Forum, West Hartlepool, aroused great interest in the film "Sixty Glorious Years" (RKO-Radio). The foyer was bedecked with flags flanking pictures of Queen Victoria which enhanced a furniture exhibition illustrating the contrast between Victorian era and present-day styles, staged by Hardy and Co. Fifty members of the Hartlepools British Legion, including Boer War veterans, were the guests of Mr. Barker during the screening, and the Hartlepools Silver Prize Band figured in a prelude to the film.

Co-operation with the Educational Authorities attracted many school parties, who appreciated the educational value of the film.

OUR EXPERIENCE IS YOUR BENEFIT!

For nearly 70 years we have been supplying theatres and cinemas with our famous LAZIE TIP-UP CHAIRS, CARPETS, DRAPERIES, Etc. May we call to introduce our service?

H. LAZARUS & SON LTD

10A, GREAT EASTERN STREET, LONDON, E.C.2.

Phone: BISHOPSGATE 7588-9

STUDIO MODELS IN SLOUGH FOYER

INTERESTING DISPLAY FOR "MEN WITH WINGS"

MANAGER R. H. TURTON, of the Granada, Slough, was able to borrow scale models of aeroplanes used in studio model scenes at Denham in connection with the screening of "Men With Wings" (Paramount).

With these he staged in the theatre vestibule an "aircraft through the ages" exhibition, and from corner to corner these models were suspended from wires in order of progress. Searchlights arranged at each corner picked out the lines of 'planes, and the final effect was most realistic.

Another scoop put over by Mr. Turton was an original boost for the showing of "Sixty Glorious Years" (RKO-Radio). He was able to borrow many interesting relics of the Queen's reign from Windsor, including a sedan chair which formed the central feature of a Victorian exhibition in the theatre foyer. Among other relics on view were actual prints of the Prince Consort.

"CAREFREE" MUSIC STRESSED

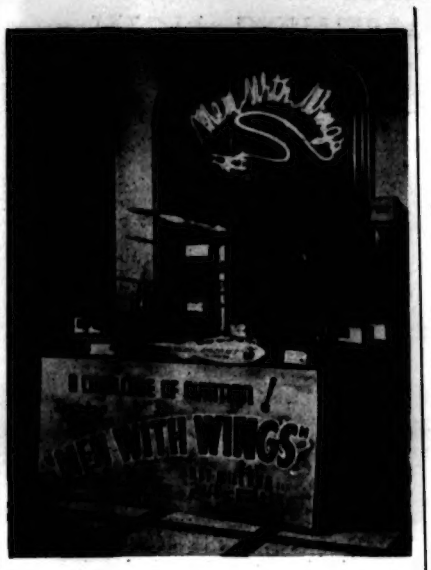
Barnstable Store Link-up

A particularly attractive window display was secured by A. M. Carpenter, of the Gaumont, Barnstaple, for "Carefree" (RKO-Radio) by means of a tie-up with T. T. White, of Boutport Street, a well-known firm of music and radio dealers.

The centre-piece was a large framed announcement about the film, on which were cut-out heads of Rogers and Astaire, flanked by pillars composed of the music of various numbers from the film.

On each side were large photographs of the two stars, while at the front of the window were stills of scenes from the film and gramophone records against a background of sheet music of tunes from the pictures. In addition to this display Mr. Carpenter had seven other tie-ups with window shows.

A composite page in the *Morecambe and Heysham Visitor* and *Lancaster Advertiser* was a feature of the exploitation carried out by Manager Addenbrooke, of the Tower, Morecambe, for the Columbia film "You Can't Take It With You."



The decorative mirrors in the foyer of the Embassy, Shawlands, were used to good effect by the management when staging displays of model aircraft—as above—for MEN WITH WINGS (Paramount)

Stars at Uxbridge Kinema

MARY MORRIS INTRODUCES "PRISON WITHOUT BARS"

H. Kennedy, manager of the Odeon, Uxbridge, makes good use of the close proximity of the studios and during the past few months has been able to arrange many personal appearances of stars.

Anna Neagle, Sabu, Valerie Hobson, Mary Morris and many others have appeared on the Odeon stage. The last-named star came to the theatre in connection with Mr. Kennedy's campaign to boost "Prison Without Bars," a film which he advertised extensively by means of link-ups with prominent traders. The local gas company gave their wholehearted co-operation and some striking window shows were to be seen at their showrooms.

The appearance of Miss Morris was widely publicised and a full house gave her a great welcome.

Varied Tie-up Campaigns for "Young in Heart"

PIQUANT TEASER STUNT AT BRISTOL

"FOR adoption. Refined, cultured family, four completely charming, completely worthless people would like to be supported in luxury without having to work for their living. Apply Carleton, Odeon Buildings."

This advertisement, which appeared for several days in the Personal column of a Bristol evening paper, aroused interest amongst readers, and there was a good deal of speculation regarding its meaning. The explanation was given in the Saturday issue of the paper when a photograph was published revealing the identity of the Carleton family to whom the advertisement referred, and who it was stated would be appearing at the Odeon in "The Young In Heart."

This preliminary stunt was part of the exploitation arranged by I. A. N. Beadle for the U.A. film's screening, and he followed it up on the Monday when the picture opened with a composite page in the same paper.

In the film Douglas Fairbanks, Jun., and Paulette Goddard are seen riding cycles, and this provided an angle to tie-up with Curry's local branch for a display. Two Hercules cycles—a lady's and gent.'s—were also on view in the foyer of the theatre.

A tie-up with a local typewriter company enabled Mr. Beadle, of the Odeon, to stage an effective display in the foyer of the theatre for "Service De Luxe" (G.F.D.). Mr. Beadle also arranged a composite page with the *Bristol Evening Post*.

Reading's Press Backs H. Kerr's Drive

Taking full advantage of the national tie-up with the makers of Hercules cycles in connection with the screening of "The Young in Heart" (U.A.), Harry Kerr, of the Odeon, Reading, supplemented his campaign with newspaper publicity and window displays at all local agents.

The *Berkshire Chronicle*, in addition to carrying cycle traders' advertisements showing Douglas Fairbanks, Jun., and Paulette Goddard riding Hercules machines, published on the Friday prior to the playdate an editorial story drawing attention to the film, its connection with the cycle manufacturer, and mentioned the agents giving displays to boost the screening at the Reading Odeon.

The *Reading Gazette* also gave the film publicity, and a foyer display of Hercules cycles helped to back up a useful campaign.

Gas Company Co-operates in Exeter Contest

H. Clare, of the Odeon, Exeter, secured fine publicity for the screening of "The Young in Heart" (U.A.).

Taking full advantage of the wide and varied advertising angles afforded by the picture, he secured the extensive co-operation of numerous local business heads in taking space for a composite page in the local evening paper, *The Express and Echo*.

In addition, several of the score of advertisers included a direct tie-up in their window displays during the week.

Among these was the Exeter Gaslight and Coke Co., who devoted the whole of one of their large windows to a large cut-out of the stars of the film. This company also co-operated with the Odeon in a novel competition, in which entrants were required to add the last line to a limerick giving point to both the film and the merits of a well-known make of gas cooker.

The competition was judged by Mrs. Kenneth Gatey, daughter of Sir James Owen, J.P., editor of *The Express and Echo*.

Concurrent with the screening of "The Young in Heart" was "The March of the Movies," and here again Mr. Clare displayed commendable enterprise, for he arranged an exhibition of early kinematograph equipment in the vestibule of the kinema.

Burnley Prizewinners

Prizewinners in the "Young in Heart" competition, arranged by the Odeon, Burnley, in conjunction with United Artists and Hudson's, cycle agents, received their prizes from the stage of the kinema on Monday night of last week.

In the contest, competitors were asked to "spot" a number of mistakes, a prize being awarded to both ladies and gentlemen. The cycles were handed to the winners by the Odeon manager, P. Artingstall.

MUSIC FOR JUNE 12 RELEASES

Atmospheric Interlude Suggestions

COMPILED BY A. W. OWEN

THIS week we have only six films on our release list, which is, as far back as I can remember, a minimum record, although we have several times only had a septette in the rota.

"Hotel Imperial" is a romantic espionage film with Austro-Russian settings and has the Don Cossack Choir in its cast to give the necessary musical background in several episodes. As the film opens in an artistic atmosphere the "Mazurka" movement from Luigini's fine "Ballet Russe" suit has been chosen in preference to the more warlike episodes which follow.

Three novelty type interludes are suggested for comedy films which, if well presented by the organist, give him a chance to display his pianistic technique and in addition suggest the light nature of the film to be screened. This type of presentation is, in my opinion, more interesting and entertaining to the average audience than the perfunctory "churning out" of fox-trot items, especially when "hot" orchestral rhythm is attempted and seldom achieved. The "Tarentelle" movement to introduce "King of the Turf" is much better than the ordinary racing galop and can be presented in quite an effective manner even on a small modern kinema organ.

"KING OF THE TURF" (U.A.)

CERT. U. 7,999 ft. Reg. No. F.1533. Reviewed in KINE. March 9, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Adolphe Menjou, Roger Daniel, Dolores Costello.
ATMOSPHERE.—Racing melodrama based on the theme "blood will tell," whether it be that of animals or human beings.
ORGAN.—"Woodland Pictures," Suite (No. 3 only), Percy Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1909 by the Regent Concert Orchestra.

"HOTEL IMPERIAL" (Paramount)

CERT. A. 7,167 ft. Reg. No. F.1633. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ray Milland, Isa Miranda, J. Carrol Naish.
ATMOSPHERE.—Romantic war melodrama set on the Austro-Russian frontier. The Don Cossack Choir is used for musical embellishment and atmosphere.
ORGAN.—"Ballet Russe" Suite, Part 1, No. 4. Luigini (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1949 by the Royal Covent Garden Opera Orchestra.
LIGHTING EFFECTS.—Deep orange changing to purple only.

"ME AND MY PAL" (Pathé)

CERT. U. 6,626 ft. Reg. No. Br.B.1497. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Dave Willis, George Moon, Pat Kirkwood
ATMOSPHERE.—Broad farcical comedy concerning the adventures and misadventures of a couple of nitwits, innocent stooges of road accident crooks
ORGAN.—Novelty entr'acte, "Nola," Arndt (Feldman), presented as an introductory interlude, with adaptation from the piano-solo copy only
NON-SYNC.—As organ, recorded on H.M.V. B.D.641 by the New Mayfair Novelty Orchestra.
LIGHTING EFFECTS.—Magenta only.

"THANKS FOR EVERYTHING" (20th Century-Fox)

CERT. U. 6,583 ft. Reg. No. F.1235. Reviewed in KINE. January 12, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Adolphe Menjou, Jack Oakie, Jack Haley, Arleen Whelan, Binnie Barnes.
ATMOSPHERE.—Romantic comedy extravaganza, a satire on the wild eccentricities of the American radio-advertising racket.
ORGAN.—Novelty entr'acte, "Ivory Antics," Engleman (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy only
NON-SYNC.—As organ, recorded on Bosworth B.C.1071 by the Pall Mall Revellers, with piano and xylophone solos and orchestra.
LIGHTING EFFECTS.—Light amber only.

"BURN 'EM UP O'CONNOR" (M-G-M)

CERT. U. 6,303 ft. Reg. (No. F.1327. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Dennis O'Keefe, Cecilia Parker.
ATMOSPHERE.—Mystery melodrama of the speed track, adapted from a story by Malcolm Campbell, with a fantastic plot and many thrills.
ORGAN.—"Bronze Horse" Overture, Amber (Hawkes), using the finale allegro movement only, presented as an introductory interlude and with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As orchestra, recorded on part 2 of H.M.V.3061 by Constant Lambert conducting the London Philharmonic Orchestra.
LIGHTING EFFECTS.—Deep amber fading to deep red.

"BLONDIE" (Columbia)

CERT. U. 6,256 ft. Reg. No. F.1246. Reviewed in KINE. January 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Penny Singleton, Arthur Lake, Larry Simms.
ATMOSPHERE.—Domestic comedy, suggested by the popular cartoon strips. A riotous last reel pays a shrewd compliment to the commercial value of a wife.
ORGAN.—Novelty Entr'acte, "The Dwarf King's Dance," Campbell (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, with recording by the Regent Concert Orchestra on Boosey-Hawkes B.H.1922.

"L'ENTENTE CORDIALE" ORGAN MUSIC

At Gaumont, Lewisham

The Gaumont Palace, Lewisham, was packed on Saturday when Con Docherty came up on the Wurlitzer to present his version of that very popular KINE. series interlude "L'Entente Cordiale." I have heard this interlude in various Greater London area kinemas and always with pleasure, because although the musical numbers are *all* either operatic or classical, every class of audience applauds it to the echo. Vincent Collier was the originator of the interlude, printed in the KINE., at the Gaumont, Watford.

Con Docherty's presentation was musicianly in every way, technically accurate, orchestral imitation effective and just that little touch of showmanship which was natural and therefore the more effective.

Arriving at the theatre half an hour before the recital I found Con in the café playing musical selections at the grand piano which proved a very welcome change from the almost inevitable gramophone. Billy Cotton's Band, on the stage, completed the super programme.

I was interested to notice on the café menu "Three-course lunch and seat in front circle for 2s. 6d." No wonder business is good in spite of the political distractions.

PATRIOTIC INTERLUDES AT YORK

Edward Farley at the Regal, York, has now completed a trio of patriotic interludes for the R.A.F., Naval, and A.R.P., and to complete the series he is giving an army interlude next week. Excellent publicity has been given to these presentations by Manager Fordham Ellis. Representatives of the various departments of the National Service supported Colonel Daley, while the Lord Mayor, Chief Constable and Fire Chief also appeared to join in the appeal.

Solo Organ Interlude (Series 2) No. XXXIV

"A DAY AT THE DERBY"

By A. W. OWEN, "Kine. Weekly" Music Critic

HERE is a short "Derby Day" interlude which will serve as a basis for a more extensive recital if necessary, but organists will find that unless they have the advantage of bits of film or good "still" photos of the race or crowds to illustrate the slide matter by Brenograph projection, there is not a lot of material to work upon. It can easily be presented in 8 to 10 minutes as it stands, and I trust it may be useful to many of you.

I shall be glad to receive some more interludes, and an old subject dealt with in a new and original form can be included, as it is getting difficult to find anything new at all in these days. If only the trio presentation idea becomes popular we shall soon be giving specimen programmes embracing organ, violin and vocalist, or similar combinations, which will be very interesting work.

A. W. O.

No.	Slide.	Music and Publisher.
1.	. . . . . presents a topical interlude. .	Signature tune.
2.	A day at the "Derby"	The "Winner" Galop, Kral (Bosworth).
3.	In old days the journey to Epsom was made by the lords and ladies in their coaches and fours. .	The "Post Horn" Galop (N.C.).
4.	The toot of the horn and prancing steeds attracting great attention	Do.
5.	The costers with their wives and kiddies had their donkey carts arrayed in their gayest rig-out	"Knocked 'Em in the Old Kent Road" (F. & D.).
6.	The scene on the course is known almost to everyone, with its gipsy fortune telling and the most cosmopolitan crowd in the world.	Gipsy "Czardas" or air "Do not Trust Him, etc."
7.	Our Kings and Queens are nearly always to be seen driving in Royal State up the racecourse, and receive a wonderful welcome of cheers.	"Here's a Health unto His Majesty" (N.C.).
8.	The race itself is always exciting, especially when the horses approach the famous Tattenham Corner.	"Lights o' London" Galop (Lowry).
9.	The "Derby Cup," the most coveted and honoured trophy any owner, jockey and trainer can win.	"Woodland Pictures" Suite (No. 3), Fletcher (Hawkes).
10.	And now can you "spot the winner?" First we hoist the "Blue Peter"	"Sailors' Hornpipe" (N.C.).
11.	And as all the nice girls love a sailor, what about "Romeo II."? Romeo I. was the great lover in Shakespeare's play. Heykens' "Serenade" gives us our musical clue.	"Serenade," Heykens' (Chappell).
12.	"Dhoti" means loin-cloth, and love in a loin-cloth suggests "Less than the Dust"	"Indian Love Lyrics," No. 4.
13.	"Sticking pigs" is the Indian sport so we come home from India to the hunting field and "Fox Cub."	"A Hunting We Will Go" (Boosey).
14.	If you haven't a horse, you go by train and watch "Signal Light"	"Chou Chou," Reg. Foort (Chappell).
15.	We began with the ocean wave, let's close with it. Down at Plymouth Hoe they like to fancy the "Admiral's Walk."	"Plymouth Hoe Overture" (last 32 bars), Ansell (Chappell).

New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

LONDON (Deptford).—Deptford Borough Council has passed plans submitted by Associated British Cinemas, Ltd., 30-31, Golden Square, W.1, for the erection of a kinema at the corner of High Street and Albury Street. W. R. Glen, F.R.I.A.S., is the company's architect.

NORTHAMPTON.—Plans have been passed by the Corporation for the rebuilding of the Picturedrome, Kettering Road, at present a 700-seater, of which H. D. Pascoe is proprietor.

SHEFFIELD.—Plans have been disapproved by Sheffield Corporation submitted by the Grand Cinema Co., Ltd., for the erection of a kinema in Buchanan Road, Wordsworth Avenue and Lytton Crescent.

MANCHESTER.—Plans have been passed by Manchester Corporation for the conversion of existing premises into a newsreel kinema, at C.P.A. Buildings, Oxford Street.

EASTBOURNE.—The Tideswell Property Co., Ltd., has been registered with a £500 capital to acquire land and premises in Tideswell and Junction Roads and to carry on the business of exhibitions, kinema and concert hall proprietors. George H. T. Stone, architect. 3, Ralton Drive, Eastbourne, is associated with the scheme.

RECONSTRUCTIONS

SMALLTHORNE.—The Palace Cinema Co., Ltd., has submitted plans to the Stoke-on-Trent Watch Committee for alterations at the Palace, South King, Smallthorne.

PATHE EQUIPMENT'S NEW AGENCY

Sole Concessionaires for Turner Seating

FROM Pathé Equipment comes the important announcement that the company has been appointed sole selling agents for W. W. Turner and Co., Ltd., the famous Birmingham firm of theatre chair manufacturers.

Pathé Equipment, Ltd., is already the sole selling agent for Ross projectors and equipment, and has long been regarded as one of the most progressive equipment organisations in the Industry. This new concession puts them in the advantageous position of being able to offer the exhibitor a more complete service in that he can obtain all accessories, equipment, furnishing, carpets and a fine range of theatre chairs from one organisation.

In appointing Pathé their sole selling agents, Messrs. Turner have found it unnecessary to retain their selling organisation, and overhead production costs have therefore been materially lowered. The effect of this enables Pathé to quote keener prices on contracts for seat supplies.

A Wide Range

W. W. Turner and Co., Ltd., well known to the Trade, are among the leading manufacturers of theatre chairs in this country. More than 22 different types of chair manufactured by them are in constant demand, many of the types being registered designs not obtainable from any other manufacturer. Every chair and its component parts are put through a thorough factory test and fully guaranteed against defective workmanship, ensuring quality in all materials used in manufacture.

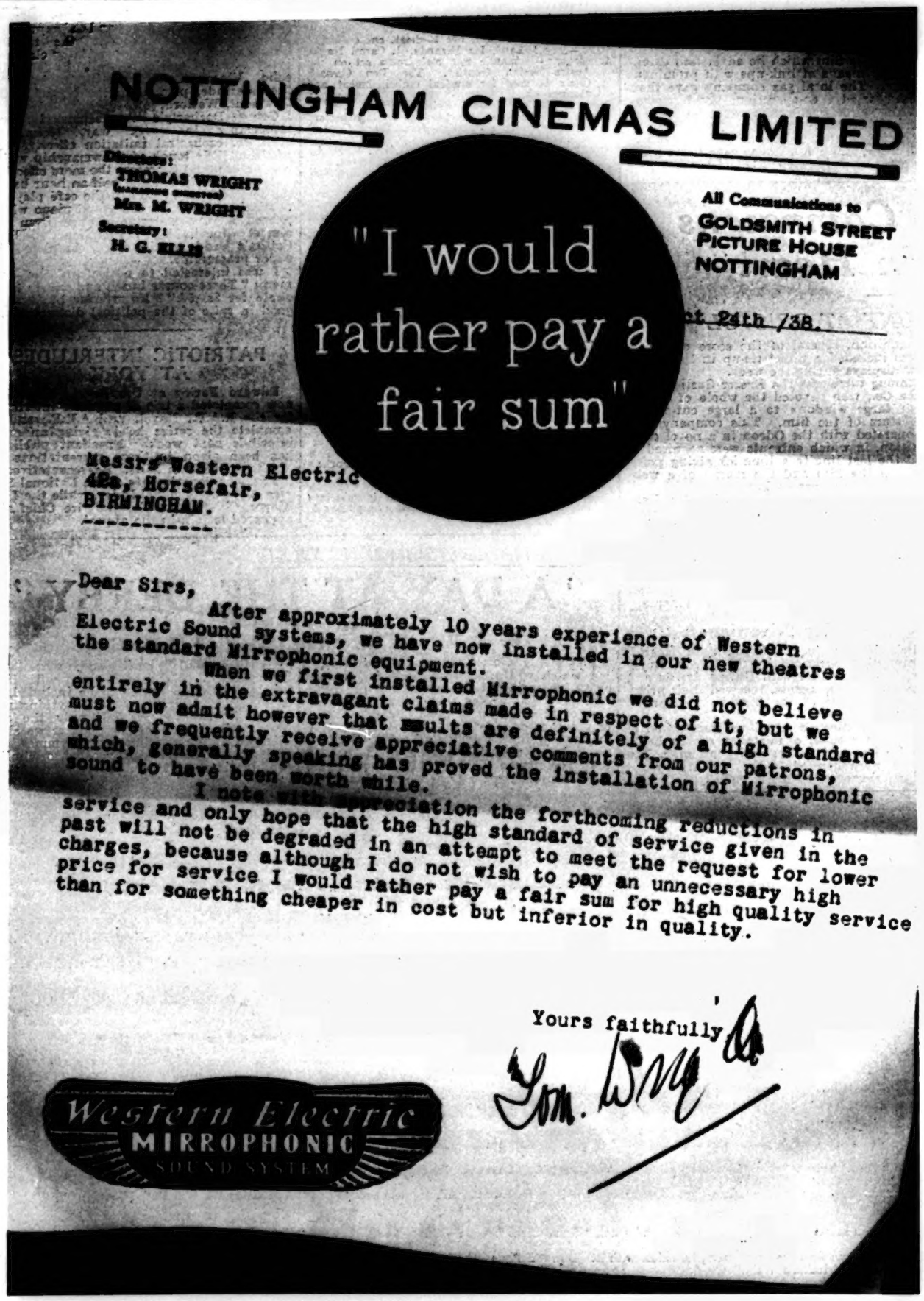
The finest grades of fibre and hair upholstery are used in their manufacture; timber used for the hard-wearing frames is specially graded from huge stocks of selected woods from reputable sources of supply; springs are produced from hardened non-rust carbon steel and retain their resilient quality for a considerable period; and attractively designed and coloured mohair and moquette velvet coverings are also guaranteed to be hard-wearing and of excellent quality. Dunlop rubber is used to prevent noise on the hard wood base of each chair, and Dunlopillo upholstery is used in place of hair and fibre on certain designs in the range.

Pathé Equipments, Ltd., have prepared a very attractive brochure in natural colour of the complete range, a copy of which can be obtained from the company's head office, or any of its branches throughout the country.

Home and Foreign Installations

Turner chairs have been installed in a large number of the country's super kinemas and in more than one hundred famous Continental theatres and picture houses. Ninety per cent. of the theatres of certain circuits are furnished with Turner chairs, chief among them being the Odeon Theatres, Paramount Astorias, and the Gaumont Palaces. Other notable contracts include several music-halls and municipal concert halls; the Royal Opera House, Covent Garden; Empress Stadium, Earl's Court; a number of churches and institutes, the School of Economics, and many town halls.

Among the many West End theatres furnished with this popular range are Gaumont, Haymarket; Odeon, Leicester Square; Tivoli, Strand; Pavilion, Marble Arch; London Palladium; Pavilion, Shaftesbury Avenue; New Victoria kinema; Leicester Square Theatre and the London Hippodrome. Continental installations include 17 Brussels theatres and kinemas; 10 Antwerp kinemas; 15 Ghent kinemas and theatres, and numerous other installations including the famous Paris Alhambra and the Cineac Montparnasse, Paris.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Dear Sirs,
After approximately 10 years experience of Western Electric Sound systems, we have now installed in our new theatres the standard Mirrophonic equipment.
When we first installed Mirrophonic we did not believe entirely in the extravagant claims made in respect of it, but we must now admit however that results are definitely of a high standard and we frequently receive appreciative comments from our patrons, which, generally speaking has proved the installation of Mirrophonic sound to have been worth while.
I note with appreciation the forthcoming reductions in service and only hope that the high standard of service given in the past will not be degraded in an attempt to meet the request for lower charges, because although I do not wish to pay an unnecessary high price for service I would rather pay a fair sum for high quality service than for something cheaper in cost but inferior in quality.
Yours faithfully
Western Electric
MIRROPHONIC
SOUND SYSTEM

SIX LECTURES ON KINEMA MECHANICS

ARRANGED BY B.K.S.

THE British Kinematograph Society has arranged a series of six lectures on kinema mechanics to be given at the School of Kinematography, Regent Street Polytechnic, W.1, on Fridays at 8 p.m., beginning on May 12.

The lectures are as follows: May 12, "Mechanical Principles." Material—Strength against Stresses and Strains—Flexibility—Stability against Wear—Effect of Temperature, Sea Air, etc.—Friction—Lubrication—Angle of Repose—Viscosity—Molecular attraction — Torsion — Weight of parts—Inertia—Balance. Lecturer: A. S. Newman, F.R.P.S., F.R.M.S.

May 19.—Machinery and the Film. Levers — Cams — Gearing — Framework — Cover—Silence—Optical stability—Film peculiarities—Static. Lecturer: A. S. Newman, F.R.P.S., F.R.M.S.

June 2.—Principles of Design. Feed mechanism—Film boxes—The take-up—Sprockets—General Gearing System—Motors—Regulators. Lecturer: A. S. Newman, F.R.P.S., F.R.M.S.

June 9.—Construction of Essential Components. Intermittent Mechanism—the Gate—Stability—Friction of Film—Optical Considerations—Sound Gates—Even Drive. Lecturer: A. S. Newman, F.R.P.S., F.R.M.S.

June 16.—Mechanical Construction of the Projector and Soundhead. Physical Characteristics of Film—Sprocket Design and Layout of Film Path — Intermittent Mechanism—Framing and Shutter Synchronisation—Picture Steadiness — Optical Considerations — Illumination Efficiency—Gate Cooling—Soundhead Requirements for Constant Velocity—Design of Mechanical Filter—Mechanical Arrangement of Filters—Soundhead Optical System—General Layout of Complete Mechanism. Lecturer: S. R. Eade, A.M.I.E.E. (B.T.-H. Co., Ltd.).

June 23.—The Mechanical Aspects of Sound Equipment. Desirable Properties of Film Recorder—Pulling and Scanning Mechanisms—Impedance Roller—Sprocket Drive — Equivalent Electrical Circuits—Analysis of the Weakness of each System—Mechanical Vibration and Weave—Flutter and Drift and Limits for it—Motor Drive Symptoms—Desirable Accessories. Lecturer: E. Vast (Western Electric Co., Ltd.).

The fee for the course of six lectures is £1 1s., and all applications for enrolment should be made to the Organising Secretary, British Kinematograph Society, 2, Dean Street, W.1. Gerrard 7368.

TWELVE NEW THEATRES

Instal W.E. Sound

Twelve additional theatres opened with Western Electric sound systems during the latter part of April, Western Electric announce. The majority of these were Mirrophonic installations. The advance schedule for Mirrophonic equipments to be installed during May total 17 so far.

The theatres opening with Western Electric sound since Easter include: Westway Cinema's newly built Aldwych, Cardonald; W. Southan Morris's Picture House, Moreton; William James's Majestic, Portrush; W. E. Willis's Rex, Aberdare, and Empire, Tonypandy; Magnet, Dundalk; J. H. Canvin's Court, Brighton; Queen's, Rhyl; Plaza, Batley; Palace, Port Glasgow, and the modernised Vogue, Mile End Road, formerly La Bohème. A special music reproducer system was also installed in T. Wright's Ice Rink, Nottingham.

The 17 theatres on the advance schedule for Mirrophonic installations to be completed during May include the Savoy, Scunthorpe; Regal, Litherland, Liverpool; Union, Market Harborough; Astoria, Chippenham; the new theatre being built for the Harris Cinemas circuit, the Regent, Darlington; the new theatre being built for Thompson's Enterprises, the Empire, Mile End Road; Stephan Whelan's Ritz, Cork; A. A. Pilkington's Regal, Cheddar; Harry Kemp's new kinemas at Largs, Ayrshire and Saltcoats; Mr. Singleton's new Cosmo, Glasgow; Ritz, Bradford; Regent, Warrington; Imperial, Canning Town; Queen's, Minehead; Capitol, Wexford, Eire; and the new Regal, Devizes.

GUILDFORD CATHEDRAL

G.B.I. Film to Assist Appeal

Guildford kinemas are to show a film of the construction of Guildford Cathedral this week (commencing May 1), featuring an appeal for funds by the Provost of Guildford, the Rev. Eric Southam. Later the film is to be shown in the twelve deaneries of the diocese.

Entitled "Your New Cathedral," the film was produced by Gaumont-British Instructional, and directed by Darrell Catling.

"MY SUGGESTED TWELVE"

Tie-Up with D.H. Competition

Reginald New, organist at the Stat[illegible], Dartford, is presenting this week as a musical interlude "My Suggested Twelve." The interlude has reference to the £1,000 Community Songs Competition organised by the *Daily Herald*.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper

Margaret Lindsay who stars in the Warner Bros. picture ON TRIAL

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING MAY 11

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., May 4	3 p.m.	Cambridge	Boy Slaves; A Clean Sweep	RKO-Radio	Anne Shirley	—
,, ,, 4	3 p.m.	Piccadilly	Sweepstake Racketeers	Pathe	———	—
,, ,, 4	3 p.m.	Cambridge	Star Reporter	Pathe	Warren Hull	—
Fri., ,, 5	6.30 p.m.	Cambridge	The Hardys Ride High	M-G-M	Mickey Rooney	—
,, ,, 5	8.30 p.m.	Cambridge	The Story of Vernon and Irene Castle; The Hockey Champ; March of Time, No. 13.	RKO-Radio	Ginger Rogers	—
Tues., ,, 9	10.45 a.m.	Academy	J'Etais Une Aventuriere; Death Day.	Unity Films	———	A
,, ,, 9	11 a.m., 3 p.m., 6.30 p.m. & 8.30 p.m.	Century Theatre	The Modern Miracle (The Story of Alexander Graham Bell).	20th Century-Fox	Don Ameche	—
Wed., ,, 10	6.30 p.m.	Cambridge	Calling Dr. Kildare	M-G-M	Lew Ayres	—
Thur., ,, 11	3 p.m.	Cambridge	Whispering Enemies; A Ducking They Did Go; Bermuda Islands of Paradise.	Columbia	Jack Holt	A
,, ,, 11	8.30 p.m.	Cambridge	Let Us Live; Dog Doctors; Little Moth's Big Flame.	Columbia	Henry Fonda	A
Fri., ,, 12	6.30 p.m.	Cambridge	Lucky Night	M-G-M	Robert Taylor	—
Tues., ,, 16	8.45 p.m.	Cambridge	The Missing People	Grand National	Will Fyffe	—

BIRMINGHAM

Fri., May 5	10.30 a.m.	West End	Wuthering Heights	United Artists	David Niven	A
,, ,, 5	10.30 a.m.	Forum	I Killed the Count	Grand National	Syd Walker	—
,, ,, 9	10.30 a.m.	Scala	The Hardys Ride High	M-G-M	Mickey Rooney	—
Tues., ,, 9	10.45 a.m.	West End	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	10.30 a.m.	Forum	Nancy Drew—Reporter	Warner	Bonita Granville	U
Wed., ,, 10	10.30 a.m.	Forum	Prison Train	Grand National	Fred Keating	—
,, ,, 10	10.45 a.m.	West End	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	10.30 a.m.	Scala	Trapped in the Sky	Columbia	Jack Holt	A
Thur., ,, 11	10.30 a.m.	Forum	Double Daring	RKO-Radio	Lee Tracy	—

CARDIFF

Fri., May 5	10.45 a.m.	Odeon	I Killed the Count	Grand National	Syd Walker	—
,, ,, 5	11 a.m.	Park Hall	The Kid from Kokomo	Warner	Pat O'Brien	A
,, ,, 5	11 a.m.	Capitol	I'm from Missouri	Paramount	Bob Burns	U
,, ,, 5	11 a.m.	Empire	Mr. Moto Takes a Vacation	20th Century-Fox	Peter Lorre	U
,, ,, 5	11 a.m.	Olympia	Streets of New York	Pathe	Jackie Cooper	—
Tues., ,, 9	10.45 a.m.	Park Hall	Prison Train	Grand National	Fred Keating	—
,, ,, 9	10.45 a.m.	Empire	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	11 a.m.	Olympia	Oklahoma Kid	Warner	James Cagney	U
,, ,, 9	11 a.m.	Odeon	21 Days	Columbia	Leslie Banks	A
Wed., ,, 10	10.45 a.m.	Empire	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	11 a.m.	Olympia	Star Reporter	Pathe	Warren Hull	—
Thur., ,, 11	10.45 a.m.	Odeon	Double Daring	RKO-Radio	Lee Tracy	—
,, ,, 11	11 a.m.	Olympia	Trapped in the Sky	Columbia	Jack Holt	A

GLASGOW

Fri., May 5	10.45 a.m.	La Scala	Prison Train	Grand National	Fred Keating	—
,, ,, 5	11 a.m.	Regal	On Trial	Warner	Margaret Lindsay	A
Tues., ,, 9	10.45 a.m.	Paramount	The Four Feathers	United Artists	John Clements	A
,, ,, 9	10.45 a.m.	La Scala	I Killed the Count	Grand National	Syd Walker	—
,, ,, 9	10.45 a.m.	Picture House	Double Daring	RKO-Radio	Lee Tracy	—
,, ,, 9	11 a.m.	Regal	Women in the Wind	Warner	Kay Francis	A
Wed., ,, 10	10.45 a.m.	La Scala	The Hardys Ride High	M-G-M	Mickey Rooney	—
,, ,, 10	10.45 a.m.	Picture House	Wuthering Heights	United Artists	David Niven	A
,, ,, 10	10.45 a.m.	Green's Playhouse	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	11 a.m.	Regal	The Kid from Kokomo	Warner	Pat O'Brien	A
,, ,, 10	11 a.m.	Cranston's P.H.	Trapped in the Sky	Columbia	Jack Holt	A
Thur., ,, 11	10.45 a.m.	La Scala	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—

LEEDS

Fri., May 5	10.45 a.m.	Scala	Wuthering Heights	United Artists	David Niven	A
,, ,, 5	10.45 a.m.	Ritz	Prison Train	Grand National	Fred Keating	—
,, ,, 5	11 a.m.	Tower	Trapped in the Sky	Columbia	Jack Holt	A
Tues., ,, 9	10.45 a.m.	Scala	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	11 a.m.	Tower	Blondie Meets the Boss	Columbia	Arthur Lake	U
,, ,, 9	10.45 a.m.	Ritz	Dark Victory	First National	Bette Davis	A
Wed., ,, 10	10.45 a.m.	Scala	I Killed the Count	Grand National	Syd Walker	—
,, ,, 10	10.45 a.m.	Paramount	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	10.45 a.m.	Ritz	On Trial	Warner	Margaret Lindsay	A
,, ,, 10	11 a.m.	Tower	Smashing the Spy Ring	Columbia	Ralph Bellamy	U
Thur., ,, 11	11 a.m.	Tower	The Hardys Ride High	M-G-M	Mickey Rooney	—
,, ,, 11	10.45 a.m.	Paramount	The Four Feathers	United Artists	John Clements	A
,, ,, 11	10.45 a.m.	Scala	Double Daring	RKO-Radio	Lee Tracy	—

LIVERPOOL

Fri., May 5	11 a.m.	Palais de Luxe	The Kid from Texas	M-G-M	Dennis O'Keefe	U
,, ,, 5	10.45 a.m.	Trocadero	I Killed the Count	Grand National	Syd Walker	—
,, ,, 5	11 a.m.	Futurist	Trapped in the Sky	Columbia	Jack Holt	A
Tues., ,, 9	10.45 a.m.	Trocadero	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	10.45 a.m.	Scala	A Gentleman's Gentleman	Warner	Eric Blore	U
Wed., ,, 10	10.45 a.m.	Trocadero	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	11 a.m.	Majestic	Torchy Runs for Mayor	Warner	Glenda Farrell	—
,, ,, 10	11 a.m.	Scala	Blondie Meets the Boss	Columbia	Arthur Lake	U
Thur., ,, 11	10.45 a.m.	Palais de Luxe	Double Daring	RKO-Radio	Lee Tracy	—
,, ,, 11	11 a.m.	Futurist	Smashing the Spy Ring	Columbia	Ralph Bellamy	U

MANCHESTER

Fri., May 5	10.45 a.m.	Paramount	The Four Feathers	United Artists	John Clements	A
Tues., ,, 9	10.45 a.m.	Theatre Royal	Prison Train	Grand National	Fred Keating	—
,, ,, 9	10.45 a.m.	Market St. P.H.	Full Speed Ahead	General F.D.	Dinah Sheridan	U
,, ,, 9	10.45 a.m.	Gaumont	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	10.45 a.m.	Deansgate	A Gentleman's Gentleman	Warner	Eric Blore	U
,, ,, 9	11 a.m.	New Oxford	Trapped in the Sky	Columbia	Jack Holt	A
Wed., ,, 10	10.45 a.m.	Paramount	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	11 a.m.	Theatre Royal	Women in the Wind	Warner	Kay Francis	A
Thur., ,, 11	10.45 a.m.	Market St. P.H.	Double Daring	RKO-Radio	Lee Tracy	—
,, ,, 11	11 a.m.	Theatre Royal	Blondie Meets the Boss	Columbia	Arthur Lake	U

NEWCASTLE

Fri., May 5	10.45 a.m.	Grainger	The Hardys Ride High	M-G-M	Mickey Rooney	—
,, ,, 5	10.45 a.m.	Tatler	Full Speed Ahead	General F.D.	Dinah Sheridan	U
,, ,, 5	10.30 a.m.	Essoldo	21 Days	Columbia	Leslie Banks	A
,, ,, 5	10.45 am. & 3 p.m.	Own Theatre	Mr. Moto Takes a Vacation	20th Century-Fox	Peter Lorre	U
Tues., ,, 9	10.45 a.m.	Queens	Wuthering Heights	United Artists	David Niven	A
,, ,, 9	10.45 a.m.	Essoldo	Prison Train	Grand National	Fred Keating	—
,, ,, 9	10.45 a.m.	Westgate	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	10.45 a.m.	Haymarket	Nancy Drew—Reporter	Warner	Bonita Granville	U
,, ,, 9	10.30 a.m.	Stoll	Trapped in the Sky	Columbia	Jack Holt	A
Wed., ,, 10	10.45 a.m.	Paramount	The Four Feathers	United Artists	John Clements	A
,, ,, 10	10.45 a.m.	Essoldo	I Killed the Count	Grand National	Syd Walker	—
,, ,, 10	10.45 a.m.	Westgate	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
,, ,, 10	10.45 a.m.	Haymarket	On Trial	Warner	Margaret Lindsay	A
Thur., ,, 11	10.45 a.m.	Tatler	Double Daring	RKO-Radio	Lee Tracy	—
,, ,, 11	10.30 a.m.	Essoldo	Smashing the Spy Ring	Columbia	Ralph Bellamy	U

NOTTINGHAM

Fri., May 5	10.45 a.m.	Scala	Full Speed Ahead	General F.D.	Dinah Sheridan	U
Tues., ,, 9	11 a.m.	Scala	The Hardys Ride High	M-G-M	Mickey Rooney	—
,, ,, 9	10.45 a.m.	Hippodrome	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	10.30 a.m.	News House	The Silent Battle	Paramount	Rex Harrison	U
Wed., ,, 10	10.45 a.m.	Ritz	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
Thur. ,, 11	10.45 a.m.	Scala	Double Daring	RKO-Radio	Lee Tracy	—

SHEFFIELD

Fri., ,, 5	10.45 a.m.	Central P.H.	Dark Victory	First National	Bette Davis	A
Tues. ,, 9	10.45 a.m.	Regent	The Story of Vernon and Irene Castle.	RKO-Radio	Ginger Rogers	—
,, ,, 9	10.45 a.m.	Hippodrome	On Trial	Warner	Margaret Lindsay	A
,, ,, 9	10.45 a.m.	Central P.H.	Wuthering Heights	United Artists	David Niven	A
Wed. 10	11 a.m.	Cinema House	The Hardys Ride High	M-G-M	Mickey Rooney	—
,, 10	10.45 a.m.	Central P.H.	Flying Fifty-Five	RKO-Radio	Nancy Burne	—
Thur. 10	10.45 a.m.	Hippodrome	Nancy Drew—Reporter	Warner	Bonita Granville	U
11	10.45 a.m.	Regent	Double Daring	RKO-Radio	Lee Tracy	—

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